GOLDEN ANNIVERSARY

GLADSTONE

Walt Disney's Snow White and the Seven Dwarfs

FALL 1987
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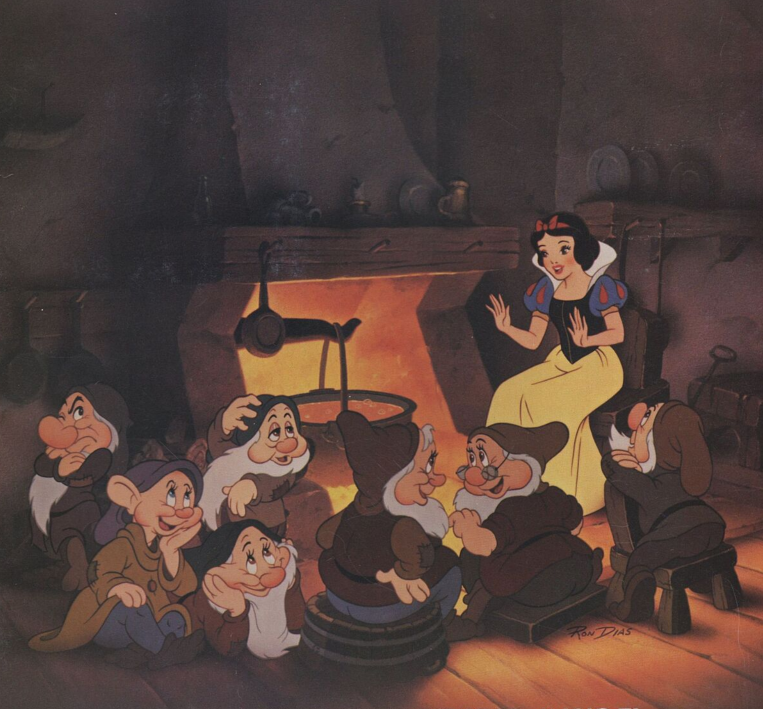

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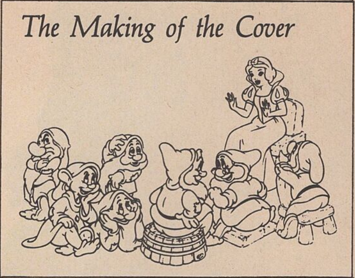
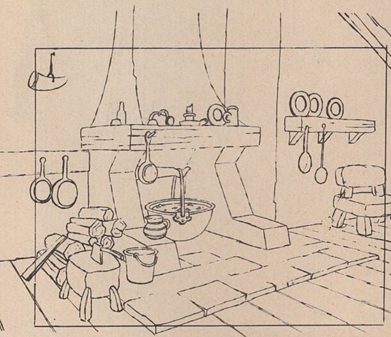
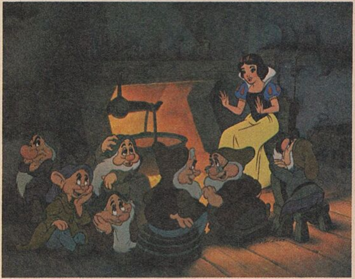
The Making of the Cover







Ron Dias' training in animation serves him well when he designs and paints illustrations for children's books, as shown in the art he did for the cover and fold-out poster for our Snow White and the Seven Dwarfs Golden Anniversary *magazine.*

A line drawing of the figures was inked on celluloid—as was originally done for each frame of the film—and the color was then applied to the reverse side of the "cel" before it was finally laid down over a fully painted and airbrushed "master" background.

To illustrate Dias' technique, reproductions are shown above of the finished pencil art to both the cel and the background. It allows one to appreciate the amount of fine art that is covered and never seen when this method is used.

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Acknowledgements

Gustaf Tenggren evil witch painting from the private collection and through the courtesy of Mike and Jeanne Glad.

Biographical information on Tenggren courtesy of the University Art Museum, University of Minnesota, Minneapolis.

Thanks also to Thomas Andrae, Leroy Anderson, Don Ault, David Cleghorn, Claude Coats, Darryl Ethridge, Peggy Frank, Ed Hansen, Jim Lewis, Rose Moztko, High Nelson, Colleen Sheehy, Paula Sigman, David Smith, Mike Stenson, Mary Swanson.

Ron Dias is an accomplished artist who has worked for most of the animation studios in southern California. Starting in 1956 as an in-betweener on Walt Disney's **Sleeping Beauty**, he quickly rose to the position of background stylist and in this capacity has contributed to television specials by Chuck Jones, UPA Pictures' **Uncle Sam Magoo** and Don Bluth's **Secret of NIMH**.

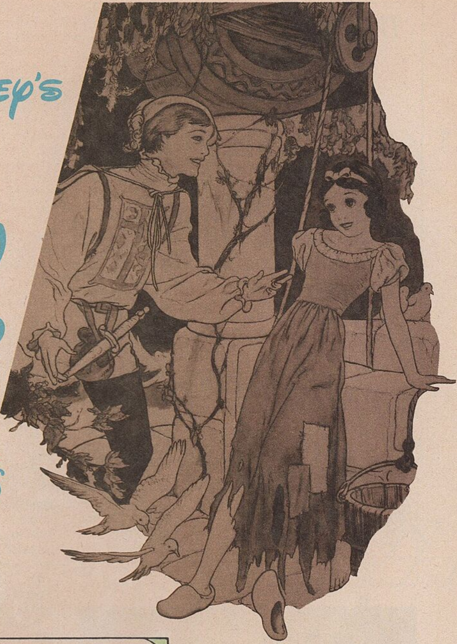
Gladstone commissioned Dias to do a painting for our fiftieth anniversary Snow White cover and pull-out poster centerpiece. Dias finds it flattering that his work should accompany the classic stylings of Gustaf Tenggren. "I have loved the man's art ever since I realized who he was and cannot understand why he has not received more acclaim. His look was the driving force behind that film and has been an inspiration to me."

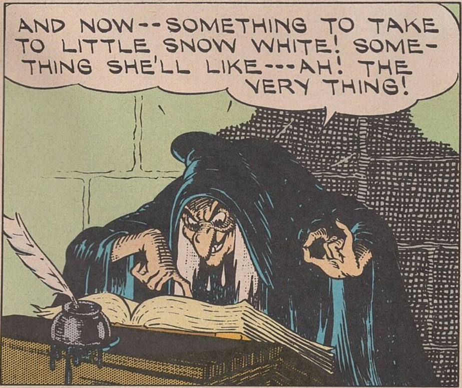
Ron Dias in 1956 at the White House.

The same may be said of Dias one day. The care and charm that shine in his work ensure him an audience and recent illustrations have commanded high prices at auction. Following Tenggren's lead, he plans to continue illustrating children's books for many years.

Snow White and the Seven Dwarfs Golden Anniversary No. 1, Fall 1987. Published by Gladstone Publishing, Ltd., P.O. Box 2079, Prescott, AZ 86302, an Arizona Corporation: Bruce Hamilton, President; Russ Cochran, Vice President; Helen Hamilton, Secretary/Treasurer. Copyright © 1987, 1942, 1938, 1937 by The Walt Disney Company, Burbank, California. Single copies available by mail order from the publisher for $2.95 plus $1.00 postage and handling. Foreign orders are shipped by seamail and must be paid in U.S. funds. Printed in the U.S.A.

WALT DISNEY'S
Snow White and the Seven Dwarfs




AND NOW--SOMETHING TO TAKE TO LITTLE SNOW WHITE! SOMETHING SHE'LL LIKE---AH! THE VERY THING!

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Snow White and the Seven Dwarfs Pull-Out Poster by Ron Dias . . . . centerfold

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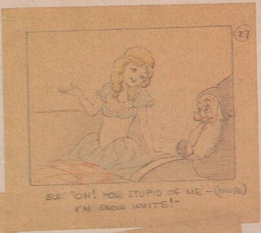
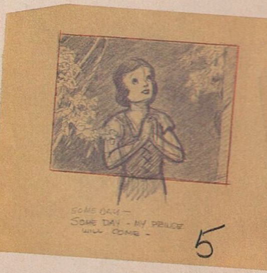
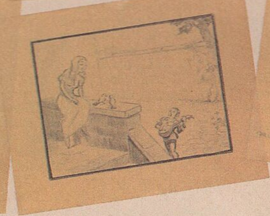
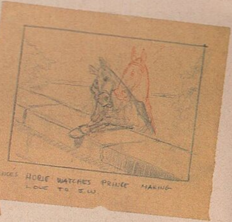
Characters in Disney's films underwent many changes before the artists set their final look. These early story drawings reveal three early faces of Snow White, each with a different hairstyle. At far right, in a scene reminiscent of one from *Sleeping Beauty*, the Prince's horse looks on as his master woos the heroine.

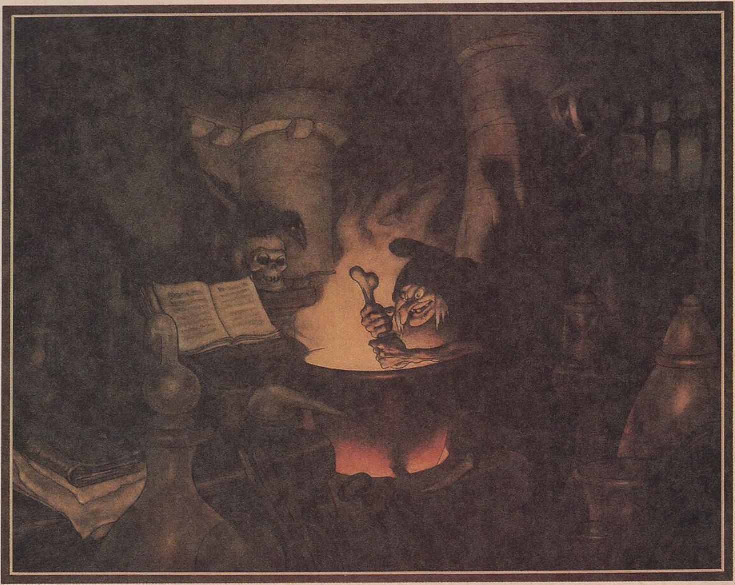

27
SW: "OH! HOW STUPID OF ME — (PAUSE)
I'M SNOW WHITE!"—

Gustav Tenggren's styling painting for the cauldron scene represents a sequence cut from the finished film. Deep shadows and incandescent colors create an eerie mood as the witch chants: "Boil, cauldron, boil! Death within your depths I see, for one who dares to rival me— brew the magic recipe! Boil, cauldron, boil!"


SOME DAY —
SOME DAY - MY PRINCE
WILL COME -
5




PRINCES HORSE WATCHES PRINCE MAKING
LOVE TO S.W.



THE MANY FACES OF Snow White

One evening in 1934, Walter Elias Disney gathered his staff, distributed a story outline, and proceeded to act out the entire plot for a new film: **Snow White and the Seven Dwarfs**. Then, for three grueling, exhilarating years, he coached artists, supervised gags, and kept the vision afloat financially and spiritually.

Doubters dubbed the picture "Disney's Folly," protesting that children would not sit still for eighty-three minutes of animation, but they were silenced by the first box office returns. On its release in 1937, the movie made eight and one half million dollars. Better still, in an unprecedented compliment, the Metropolitan Museum of Art asked for celluloid paintings from the production—proving that **Snow White** was not just a money maker. It was fine art.

Disney had known this all along, insisting that his film not rely on the brash colors and bouncy movement that propelled a shorter cartoon. He directed the animators to study movies by D.W. Griffith and Fritz Lang, and cast about for illustrators to create a visual style for a fairy tale with the rich, wrought look of nineteenth-century books. The finished film is a blend of many styles, but one man's paintings provided a shaping influence.

Gustaf Tenggren had begun his training in childhood at the hands of his grandfather Teng, a painter and woodcarver in the small Swedish parish of Magra. Teng's sculptures were part of the boy's daily life, both at home and in local churches and farmhouses, where candlelight must have imparted a beguiling glow to the crabbed figures of saints and imps. Their warm brown tones and wood grains emerged later in Tenggrens' concept paintings for Disney's **Pinocchio**, while the dense pine forests and folk legends of his native land colored his vision of **Snow White**.

Instruction in the art studios of Gothenburg refined these early influences, disciplining the forms of church and forest with the decorative patterns of Art Nouveau. Human figures elongated into elegant silhouettes pressed against decorative backgrounds, while rounder trolls provided visual counterpoint. In 1917, Tenggren succeeded Swedish artist John Bauer as principal illustrator for a Christmas annual of fairy tales, work which would stand him in good stead when drawing the characters in Disney's fable. His bulbous-nosed dwarfs and graceful Prince and Princess owe much to the fairy figures of Bauer's paintings.

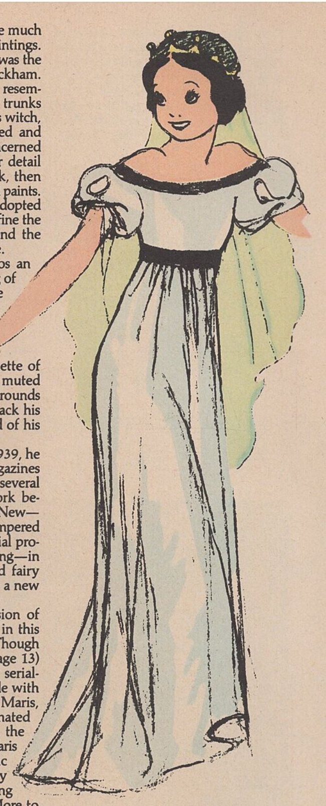
Another important influence was the English illustrator Arthur Rackham. Tenggren's trees bear a striking resemblance to the gnarled and spiky trunks in Rackham's drawings, while his witch, like Rackham's crones, is clawed and bony. Rackham, who was concerned that his illustrations retain their detail when printed, drew them in ink, then washed in color with water-based paints. This was the medium Tenggren adopted for **Snow White**: hard line to define the characters but soft colors to lend the drawings an old-fashioned tone.

Tenggren came to the Studios an accomplished artist, with a string of publishing credits to his name. He was hired in April 1936, after the plot and characters of **Snow White** had been mapped out, but in time to set the film's palette of ochers and russets with his rich, muted watercolors. Producton backgrounds that we see on the screen may lack his scratchy ink lines, but the mood of his artwork shines through.

After leaving the Studios in 1939, he pursued a career illustrating magazines and children's books, including several popular Golden Books. His work became a blend of Old World and New—memories of Swedish folk art tempered with the slicker, more commercial productions of American publishing—in the same way that Disney used fairy tales and fine graphics to evolve a new art form.

Gladstone's comic book version of **Snow White** has its own place in this cultural and creative spectrum. Though presented here (beginning on page 13) without break, it was originally serialized in Sunday papers to coincide with the film's premiere. Merrill de Maris, who wrote for Disney's animated shorts and newspaper strips in the 1930s, provided the script. De Maris worked on many of the classic **Mickey Mouse** serials drawn by Floyd Gottfredson, and his writing reveals a deft sense of pacing. More to the point, he had contributed gags and story ideas to the film of **Snow White** and was able to infuse his adaptation with some of the original magic.

Drawings are by staff artist Hank Porter, often remembered for designing Disney's military insignias during World War II. The dense black shadows and heavy cross-hatching of Porter's **Snow White** art mark a departure from earlier Disney strips. They suggest an awareness that the film was breaking artistic ground and had to be represented by more elaborate comic art. Porter's shading technique is sometimes crude, but this quality gives each panel the flavor of an old-fashioned engraving, a storybook effect in keeping with his subject.



An early sketch recently unearthed at the Disney Studios shows the Tenggren touch in the deft contours of Snow White's face, body and clothing.

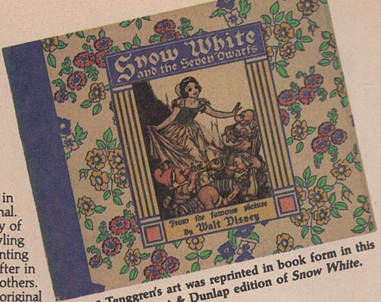
When we think of the Renaissance painters, we tend to forget that the masters often maintained studios of apprentices who would assist in the execution of a picture and—sometimes—rise to become masters themselves. So it is fitting, as **Snow White** observes her fiftieth birthday, to remember Gustaf Tenggren and the other artists who worked on Disney's grand folly, all enthralled to the master's vision while adding their own flourishes.

—Geoffrey Blum

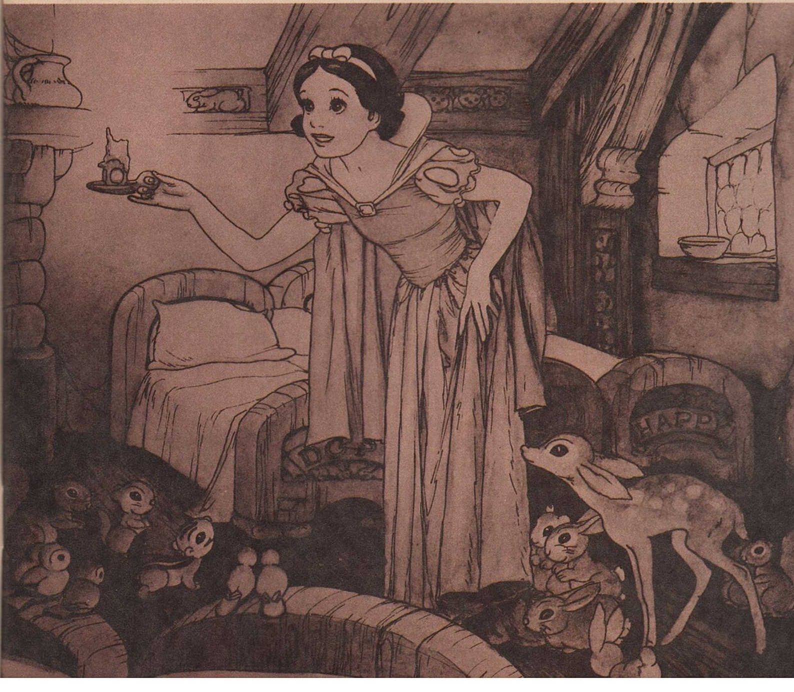
THE Tenggren GALLERY

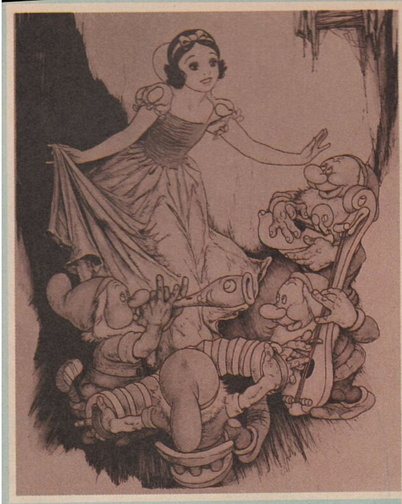
One of Snow White's first appearances in print took place in the pages of **Good Housekeeping**, a prestigious women's journal. The November and December 1937 issues serialized the story of Disney's film, together with a selection of Gustaf Tenggren styling paintings. The magazine probably was given exclusive first printing rights to these pictures. Other Tenggren art appeared soon after in the **Snow White Storybook**, published by Harper and Brothers.

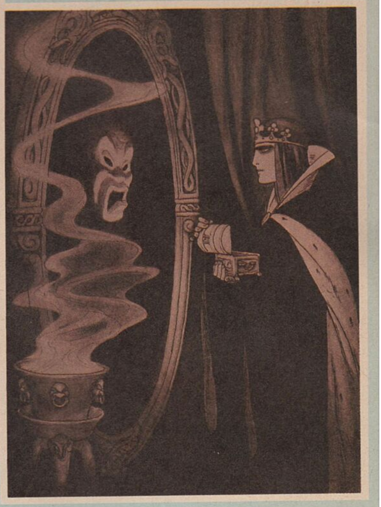
Today it was possible for Gladstone to trace only one of the original **Good Housekeeping** paintings, which is reproduced in full color on the facing page. To make a six-page portfolio of others of the Tenggren pieces, we worked from Studio black and white publicity stills, and have approximated the antique tint and warm colors of the original watercolors with sepia tones.

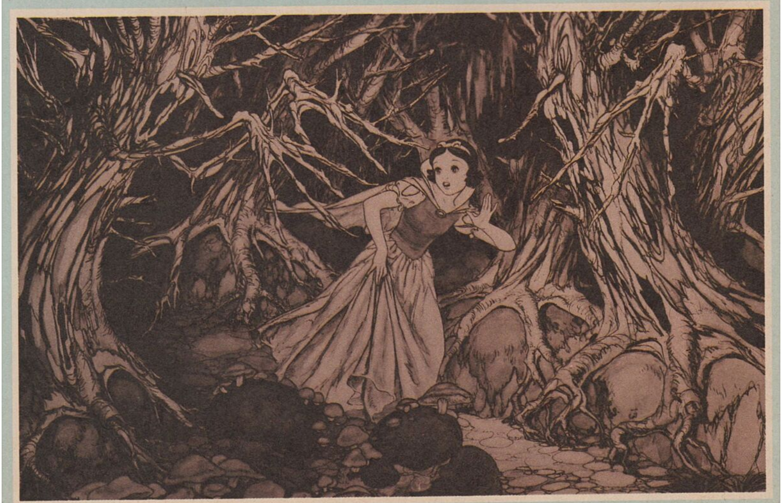


In 1938 Tenggren's art was reprinted in book form in this fifty-cent Grosset & Dunlap edition of *Snow White*.





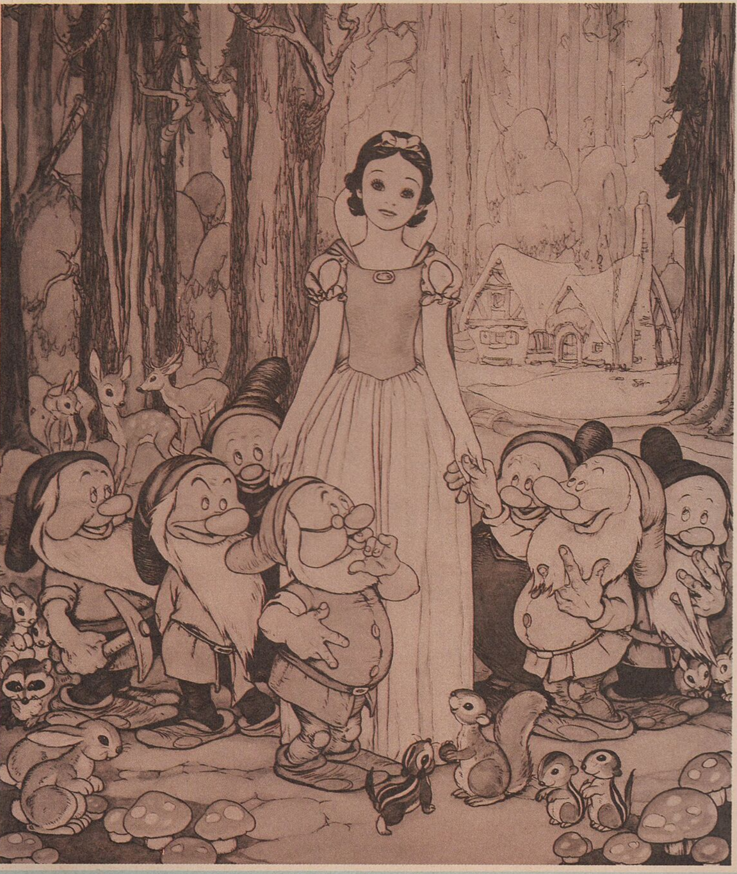


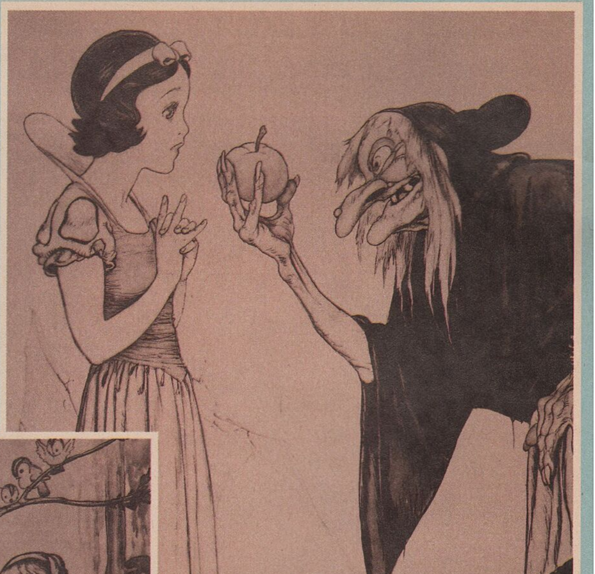


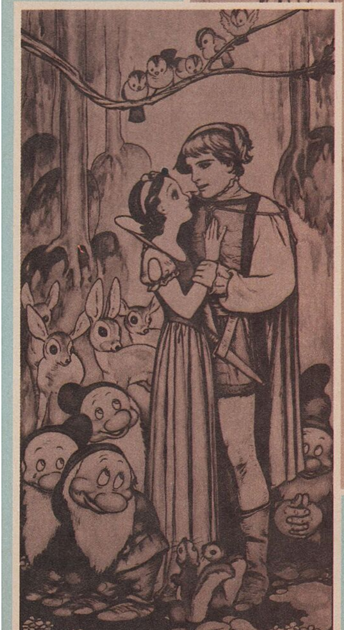
Disney's Queen Grimhilde (her name in the comic strip) was modeled in part on Krimheld in Fritz Lang's Nibelungen trilogy. Some of the brooding malevolence of Lang's character emerges in Tenggren's portrayal of the Queen before her mirror (see left).

The influence of Arthur Rackham is most apparent in Tenggren's rendition of trees and clothing. Note how the same thin, jagged lines suggest the scoring of bark and the wrinkling of fabric. Tenggren studied the work of other artists and kept clipping files, so his forest scene may well have been based on Rackham's painting of "Bertalda in the Black Valley" for the 1909 edition of Fouque's *Undine*. In both pictures, the heroine's dress takes on branchlike creases and contours to form a decorative whole with the surrounding trees.

The group portrait of Snow White and the dwarfs (below) may have been an early poster design or cover drawing. It did not appear in *Good Housekeeping*, and may have been Tenggren's first concept. There certainly is more of Tenggren than Disney in the dwarfs. Gnarled hands, knobby knees, and pronounced noses mark them as traditional Swedish elves rather than the seven little men of the film. A later painting used as the movie's first poster was more successful in capturing the individual personalities and generally cuter look of Disney's characters. Even then, Tenggren's art was retouched to smooth the knuckles of Doc's hand and give Dopey a less moronic expression. The grouping here was printed in 1942 in the *Morrell Hams Calendar*, a Disney premium.

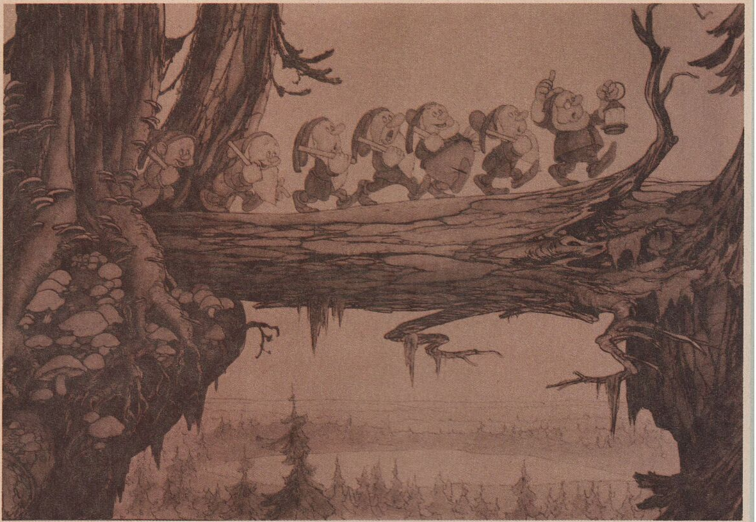


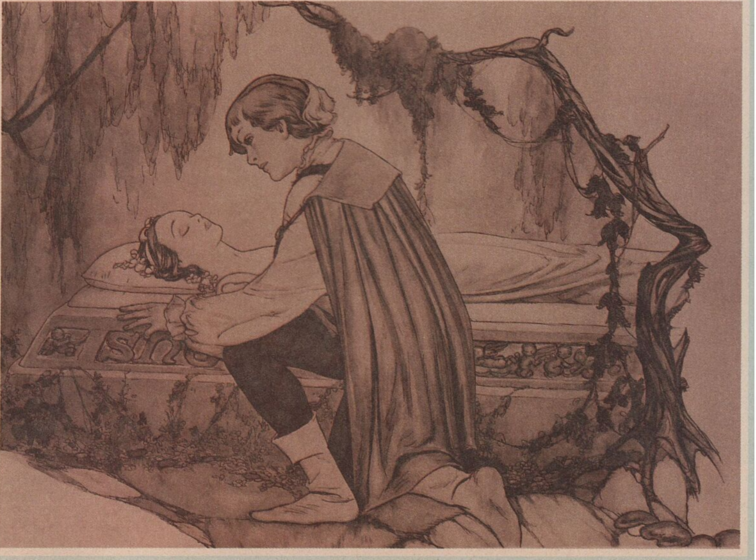




Design elements borrowed from Swedish illustrator John Bauer helped Tenggren compose an embrace between Snow White and her Prince (left). Tall figures of the hero and heroine rise from a grouping of round, squat dwarfs, the strong vertical accentuated by pleats of his cape and her skirt. A similar effect occurs in the apple scene (above); though the witch is stooped and gnarled like a Rackham crone, both she and Snow White are elongated into striking geometric forms by the folds of their robes.

Tenggren's portrayal of the "Hi-Ho" scene (opposite page) gains drama through its elimination of foreground. The viewer is suspended in mid-air just as the dwarfs themselves are perched over the chasm.

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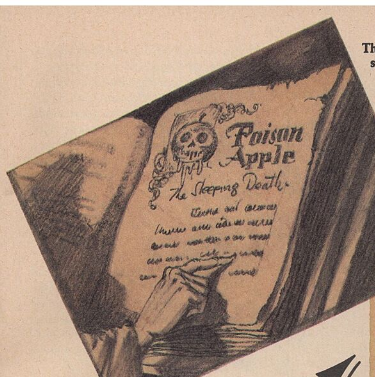
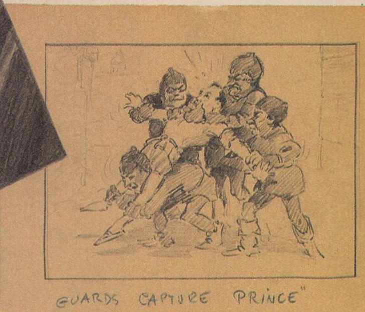


This grim verse was deleted from the dungeon scene: "What special sort of death for one so fair? The poison comb for her ebony hair? The magic bodice to stifle her breath? Ah! Just the thing—the poison apple. . .the sleeping death!"



Whatever Happened to Prince Buckethead?

by Henry Mazzeo

You may have noticed the difference between **Snow White and the Seven Dwarfs** on screen and the comic version printed here. While the basic story is the same and quite faithful to the folkloric version found in **Grimm's Fairy Tales**, there are important variations.

In Grimm, Snow White does not meet her Prince until **after** she has bitten the poisoned apple. His servants drop the crystal coffin. She coughs up the poisoned fruit and accepts the only Prince at hand as her mate. Then they celebrate their wedding while the Queen, an invited guest, is forced to dance to death in red-hot iron shoes.

Disney had other ideas. The faceless, nameless little men of the folk tale became the well-rounded individuals you can probably name without help. The seven-year-old Princess of Grimm ages a bit but keeps her childlike innocence. The Queen's huntsman spares Snow White's life without making her beg as she must in the folk tale. The single-minded Queen remains the same: vain, jealous and determined to destroy her rival at any cost. But Disney allows her only one attempt. She is permitted to entice Snow White with the apple but not to stifle her with laces or drive a poisoned comb into her scalp. She may command her huntsman to "bring back her heart," but she does not eat the liver and lung of her young rival.

These repeated attempts on Snow White's life build suspense when the Grimm tale is told aloud. But acted out, it takes more time—enough time to make you wonder about the Queen's competence and Snow White's gullibility. Instead, Disney artfully built suspense in the film with exciting Griffith-style intercutting between the dwarfs and animals rushing to the rescue and the Queen tempting Snow White to "bite the apple, before your wish grows cold!"

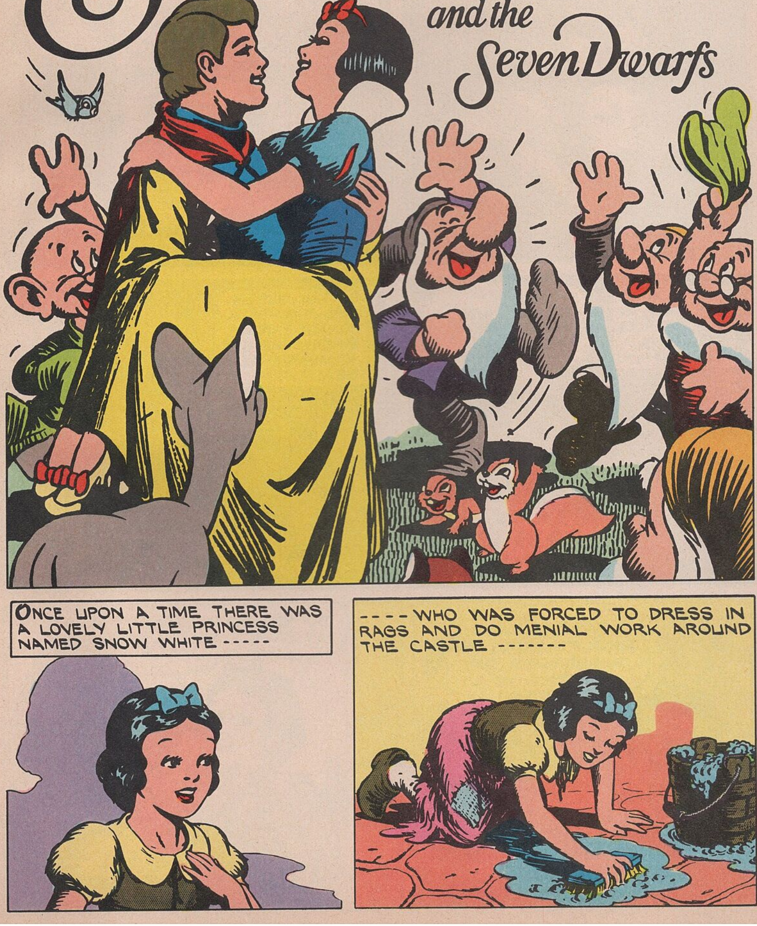
Snow White's wish, of course, is to see her Prince again. The Queen knows about him. From her window, she watched him courting Snow White. Snow White sings "Someday My Prince Will Come"—for the second time in the film—just as the Queen appears at the cottage in her peddler's disguise. We know it's no dream Prince Snow White is thinking of, but the same Prince she met at the wishing well in the film: Prince Buckethead in the comic.

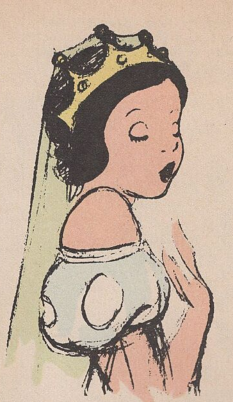
Prince Buckethead was not invented for the comic. His sequence was one of many storyboard ideas that never made it to the screen. It was discarded in favor of the wishing-well sequence, which works wonderfully with the song, "I'm Wishing," and provides a nice musical segue into "One Song," the compelling theme that answers "I'm Wishing" and "Someday My Prince Will Come." "One Song" opens the **Snow White** overture and we hear it again while Snow White lies in the forest, just before we see the Prince come to carry her "away to his castle." No time is wasted in dialogue in that final scene. The action moves with the music, and an off-screen choir echoes "Someday My Prince Will Come," with wedding bells in the background. A similar resurrection occurs at the end of Disney's **Pinocchio** and, many years later, in **E.T.** The little alien languishes in a plastic oxygen tent—instead of a crystal coffin—and is revived by the love of a young boy.

But comics cannot rely on choral effects. Prince Buckethead works well in the comic, revealing maybe more about Snow White and the genial Prince who doesn't mind being called "Buckethead."

The entire sequence was eventually adapted as "Once Upon a Dream" in

WALT DISNEY'S Snow White and the Seven Dwarfs


ONCE UPON A TIME THERE WAS A LOVELY LITTLE PRINCESS NAMED SNOW WHITE -----
---- WHO WAS FORCED TO DRESS IN RAGS AND DO MENIAL WORK AROUND THE CASTLE -------



Gustaf Tenggren's style is evident in this demure portrait of Snow White.

Walt Disney's **Sleeping Beauty**, which also echoed **Snow White's** cottage in the forest, the dance in the clouds (sketched for **Snow White** and filmed for **Sleeping Beauty**), and the cowled and caped black shape-shifter who provides the momentum and villainy in both films.

Snow White returned the compliment by being awakened with a kiss like Sleeping Beauty (far more seemly than choking up the apple). She also borrowed Cinderella's menial dress for her first scene. Rags made her more human and dramatized her plight. In the Great Depression, many Hollywood stars—even Astaire and Rogers in **Swingtime**—were depicted as penniless but glamorous. A touch of reality allowed audiences to identify with the characters and escape into fantasy. And Disney was determined that his first feature would succeed in human terms, not just as an extended novelty cartoon.

If Snow White borrowed traits from traditional versions of Cinderella and Sleeping Beauty, the Queen went even further, taking some of her magic from **Dr. Jekyll and Mr. Hyde**. In Grimm, the Queen simply disguises herself as a peddler before setting out to kill Snow White (three times). The Disney Queen effects a magic disguise compounded of:

Mummy dust to make me old;
To shroud my clothes, the black of night;
To age my voice, an old hag's cackle;
To whiten my hair, a scream of fright;
A blast of wind to fan my hate;
A thunderbolt to mix it well—
Now, begin thy magic spell!

The recipe is novel, but the action is almost a shot-by-shot parody of Frederic March as Jekyll preparing the formula that turns him into Hyde. The joke goes even further. After the Queen takes her potion, she becomes hunched and clawed like an even earlier Mr. Hyde, the great John Barrymore.

Hollywood had jeered at the idea of making a feature-length film based on a fairy tale. But at the world premiere of Walt Disney's **Snow White and the Seven Dwarfs** on December 21, 1937, at the Carthay Circle Theater in Los Angeles, all of Hollywood learned that anything it could do—fantasy, comedy, musical, suspense, drama—the Disney artists could do as well, if not better. According to animator Frank Thomas, John Barrymore himself was excited by the witch. No doubt he recognized the ripe Barrymore-style acting that characterized the crone (a virtuoso performance by character actress Lucille LaVerne and animator Norm Ferguson).

Some critics were disturbed by the gothic touches. Columnist Dorothy Kilgallen urged Disney not to make future villains so scary as the witch. But the terrors of the night forest and the machinations of the Queen maintain the essential balance of the original tale. Snow White overcomes her fear "With a Smile and a Song."

And the wicked Queen invites her own downfall while trying to crush the dwarfs. Justice is satisfied and the queen disposed of, without resorting to the torture of the red-hot iron shoes. The dark moments throw the lyric and comic scenes into sharp relief. Without such strong dramatic contrast you simply would not have the story or the film that has held people spellbound for so many years.

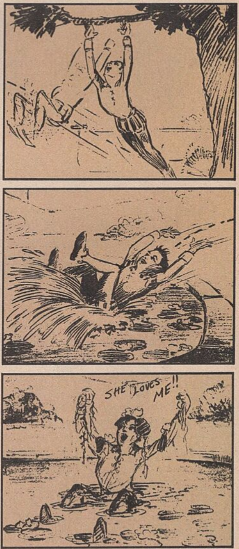
But whatever happened to Prince Buckethead? In the folk tale, the Prince does not show up until the end, when he is needed to revive (by proxy and accident) and marry Snow White. In the film, he is left stranded in the courtyard after singing "One Song," and we never hear or see him again until he turns up to awaken his beloved with "love's first kiss."

In the comic, the Prince has more interesting adventures. The Queen imprisons him, taunts him with her plan to destory Snow White, even tells him the antidote to the poisoned apple. Then (in early storyboards, though not in the comic or the film) she floods the dungeon to make doubly sure the Prince will not be able to administer the antidote. As you know, he escapes and rushes to the forest to save Snow White.

All of this lends a certain logic to the story and gives the Prince a good reason for being in the right place at the right time. Perhaps even more logic than a fairy tale needs. In the film, the Prince simply turns up at the end as in the original story. When you hear Harry Stockwell (who supplied the voice of the Prince) singing that off-screen reprise of "One Song," you know Snow White's wish has come true.

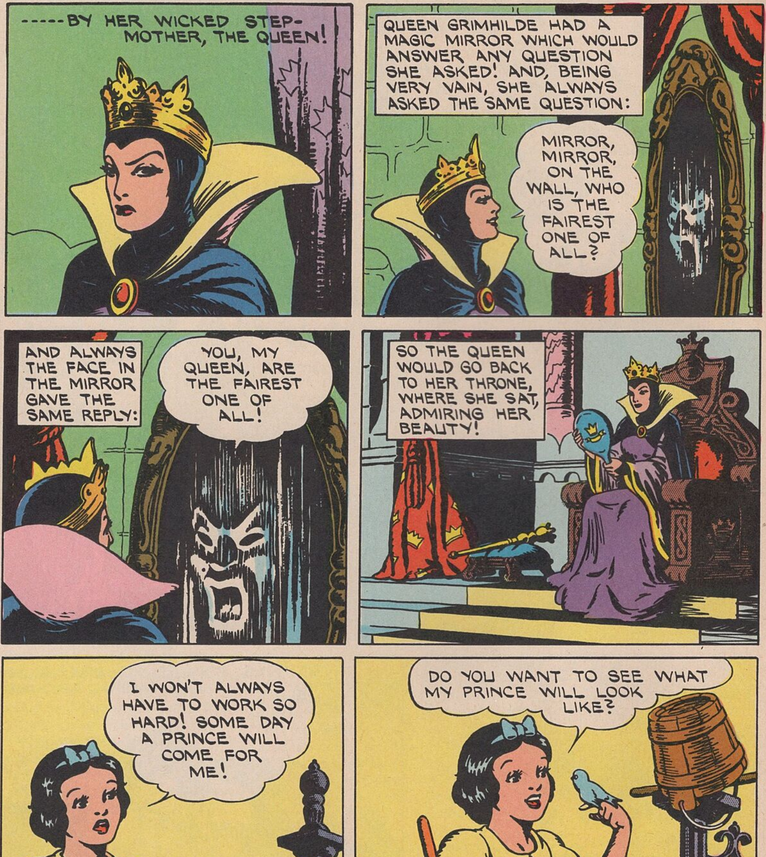
The Disney artists and writers had good ideas to spare. But not to waste. Years later, in **Sleeping Beauty**, we see Prince Phillip imprisoned and taunted by Maleficent, escaping to revive Princess Aurora with—what else?—love's first kiss.

You can't keep a good guy down.

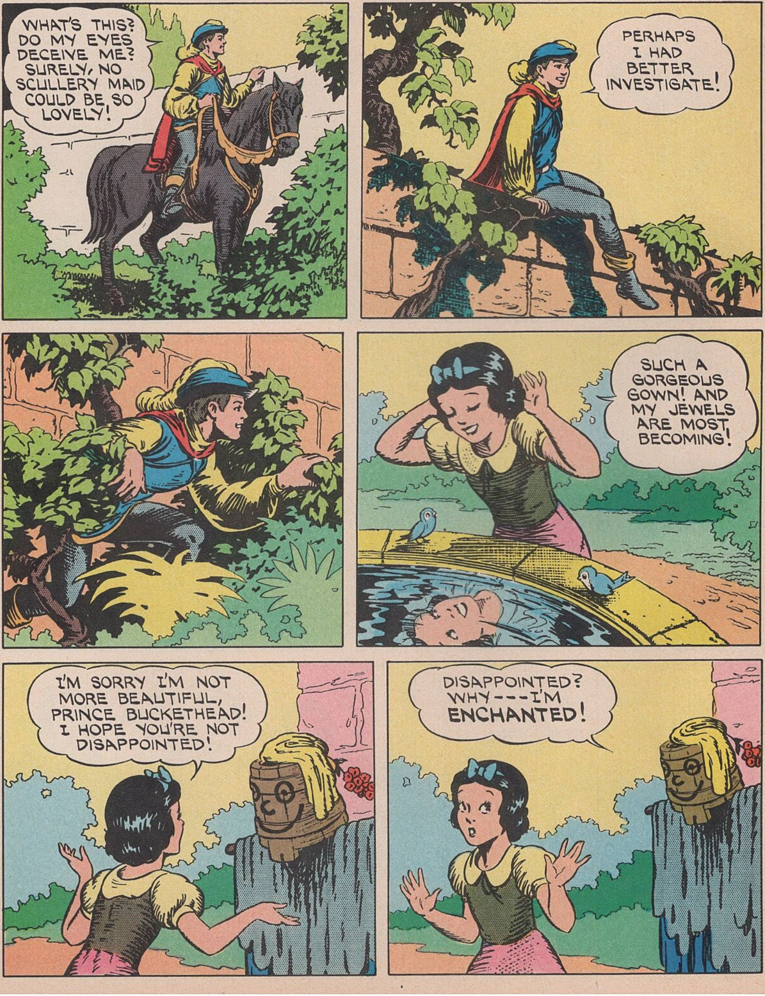

SHE LOVES ME!!

Disney's Archives are bulging with gags and story ideas cut from the film of *Snow White*. Some found their way into the 1937–1938 comic strip; others were resurrected twenty years later in *Sleeping Beauty*. This episode of a giddy Prince Buckethead tumbling into a pond became Prince Phillip's fall from his horse into a forest stream.

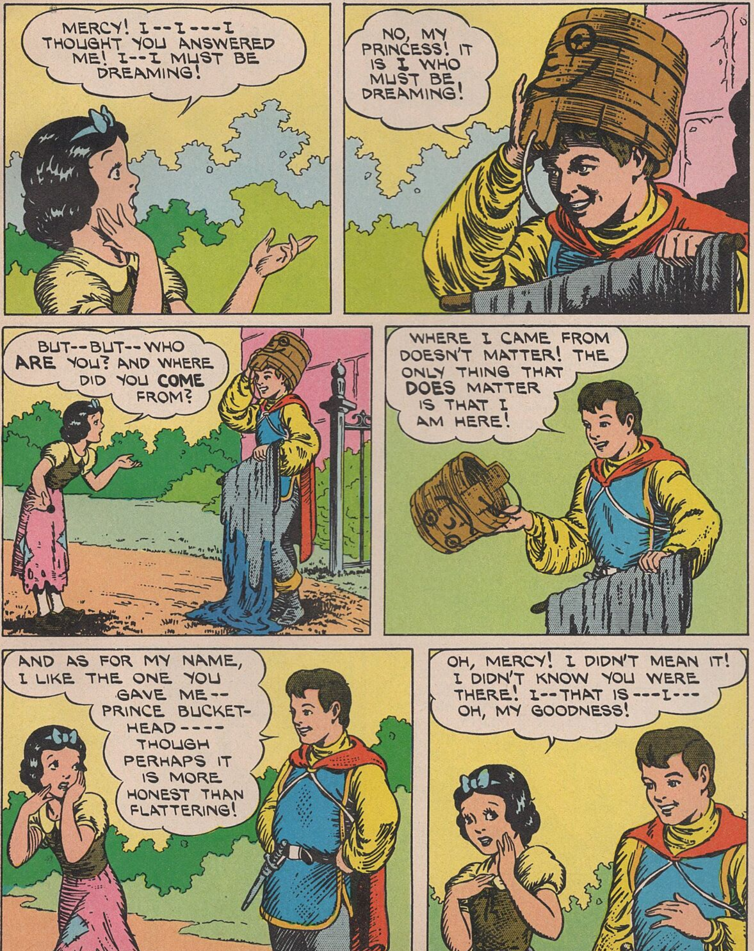
SNOW WHITE AND


-----BY HER WICKED STEP-MOTHER, THE QUEEN!
QUEEN GRIMHILDE HAD A MAGIC MIRROR WHICH WOULD ANSWER ANY QUESTION SHE ASKED! AND, BEING VERY VAIN, SHE ALWAYS ASKED THE SAME QUESTION:
MIRROR, MIRROR, ON THE WALL, WHO IS THE FAIREST ONE OF ALL?
AND ALWAYS THE FACE IN THE MIRROR GAVE THE SAME REPLY:
YOU, MY QUEEN, ARE THE FAIREST ONE OF ALL!
SO THE QUEEN WOULD GO BACK TO HER THRONE, WHERE SHE SAT, ADMIRING HER BEAUTY!
I WON'T ALWAYS HAVE TO WORK SO HARD! SOME DAY A PRINCE WILL COME FOR ME!
DO YOU WANT TO SEE WHAT MY PRINCE WILL LOOK LIKE?

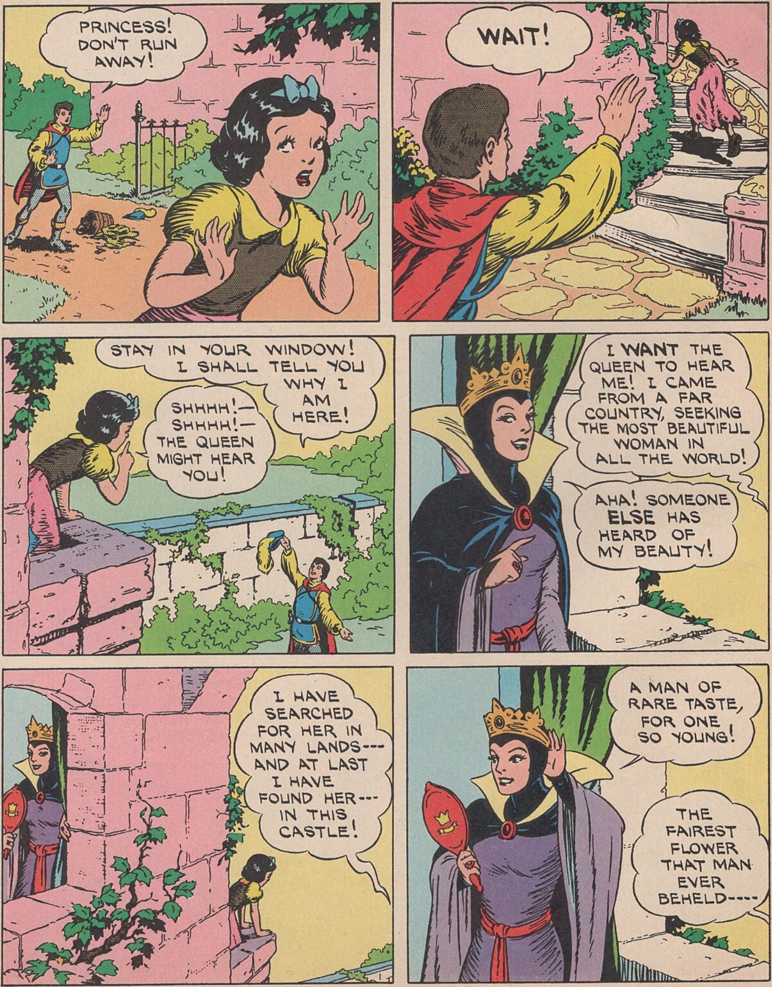
SNOW WHITE AND


WHAT'S THIS? DO MY EYES DECEIVE ME? SURELY, NO SCULLERY MAID COULD BE SO LOVELY!
PERHAPS I HAD BETTER INVESTIGATE!
SUCH A GORGEOUS GOWN! AND MY JEWELS ARE MOST BECOMING!
I'M SORRY I'M NOT MORE BEAUTIFUL, PRINCE BUCKETHEAD! I HOPE YOU'RE NOT DISAPPOINTED!
DISAPPOINTED? WHY---I'M **ENCHANTED**!

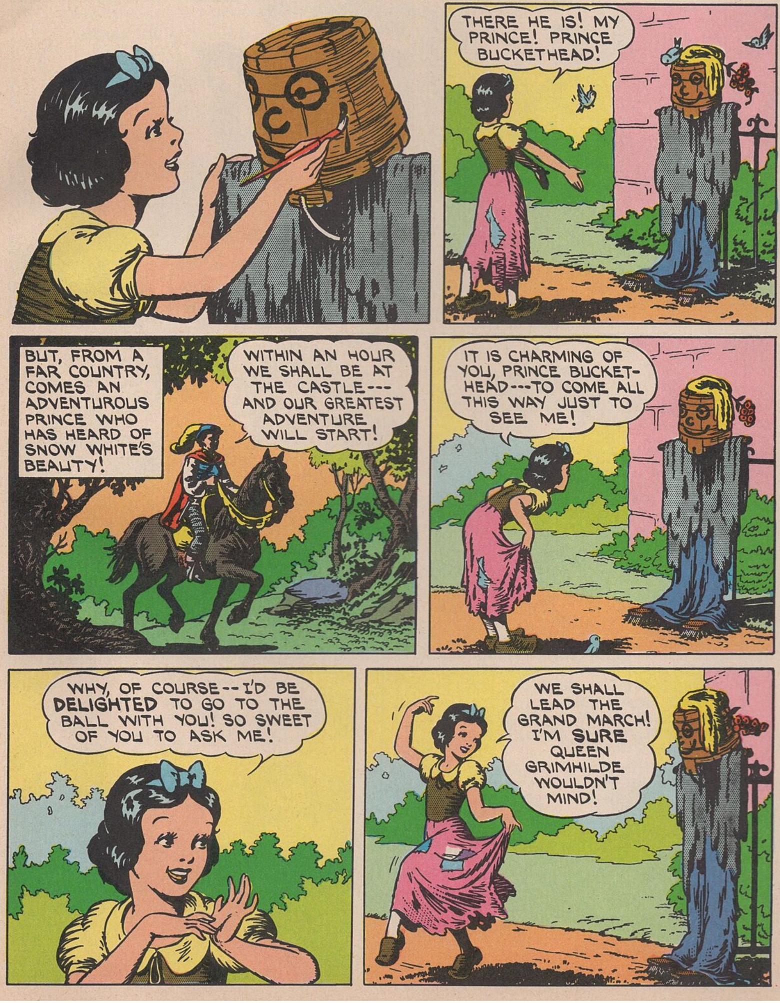
THE SEVEN DWARFS


MERCY! I--I---I THOUGHT YOU ANSWERED ME! I--I MUST BE DREAMING!
NO, MY PRINCESS! IT IS **I** WHO MUST BE DREAMING!
BUT--BUT--WHO **ARE** YOU? AND WHERE DID YOU **COME** FROM?
WHERE I CAME FROM DOESN'T MATTER! THE ONLY THING THAT **DOES** MATTER IS THAT I AM HERE!
AND AS FOR MY NAME, I LIKE THE ONE YOU GAVE ME-- PRINCE BUCKET-HEAD---- THOUGH PERHAPS IT IS MORE HONEST THAN FLATTERING!
OH, MERCY! I DIDN'T MEAN IT! I DIDN'T KNOW YOU WERE THERE! I--THAT IS---I--- OH, MY GOODNESS!

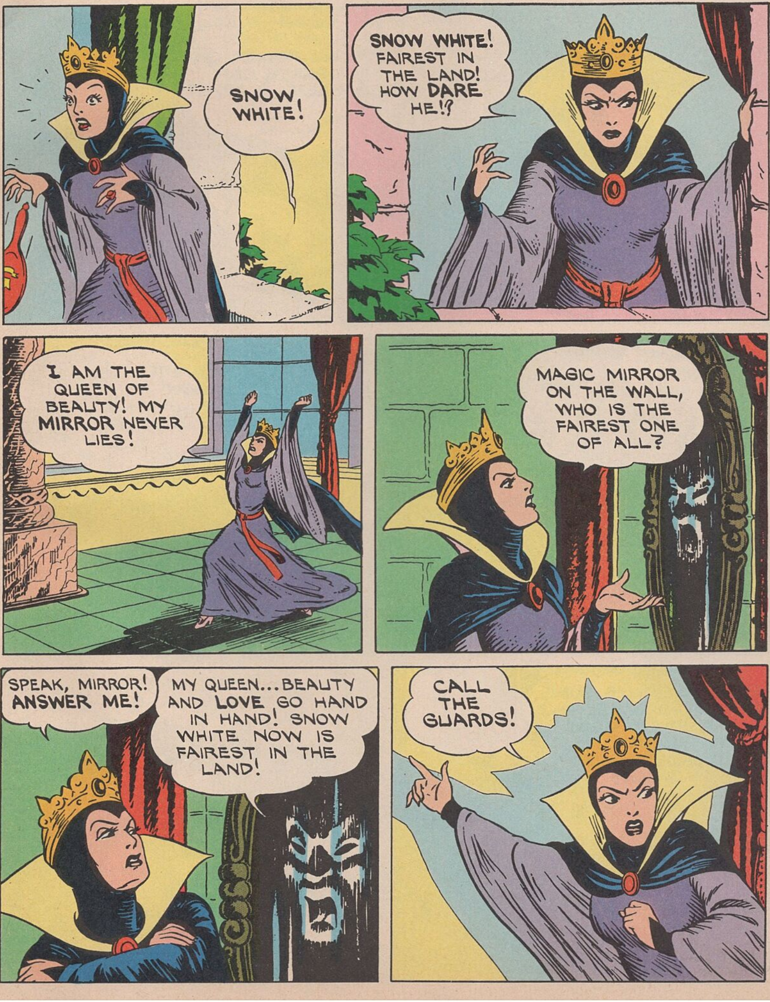
SNOW WHITE AND


PRINCESS! DON'T RUN AWAY!
WAIT!
STAY IN YOUR WINDOW! I SHALL TELL YOU WHY I AM HERE!
SHHHH!— SHHHH!— THE QUEEN MIGHT HEAR YOU!
I **WANT** THE QUEEN TO HEAR ME! I CAME FROM A FAR COUNTRY, SEEKING THE MOST BEAUTIFUL WOMAN IN ALL THE WORLD!
AHA! SOMEONE **ELSE** HAS HEARD OF MY BEAUTY!
I HAVE SEARCHED FOR HER IN MANY LANDS--- AND AT LAST I HAVE FOUND HER--- IN THIS CASTLE!
A MAN OF RARE TASTE, FOR ONE SO YOUNG!
THE FAIREST FLOWER THAT MAN EVER BEHELD----

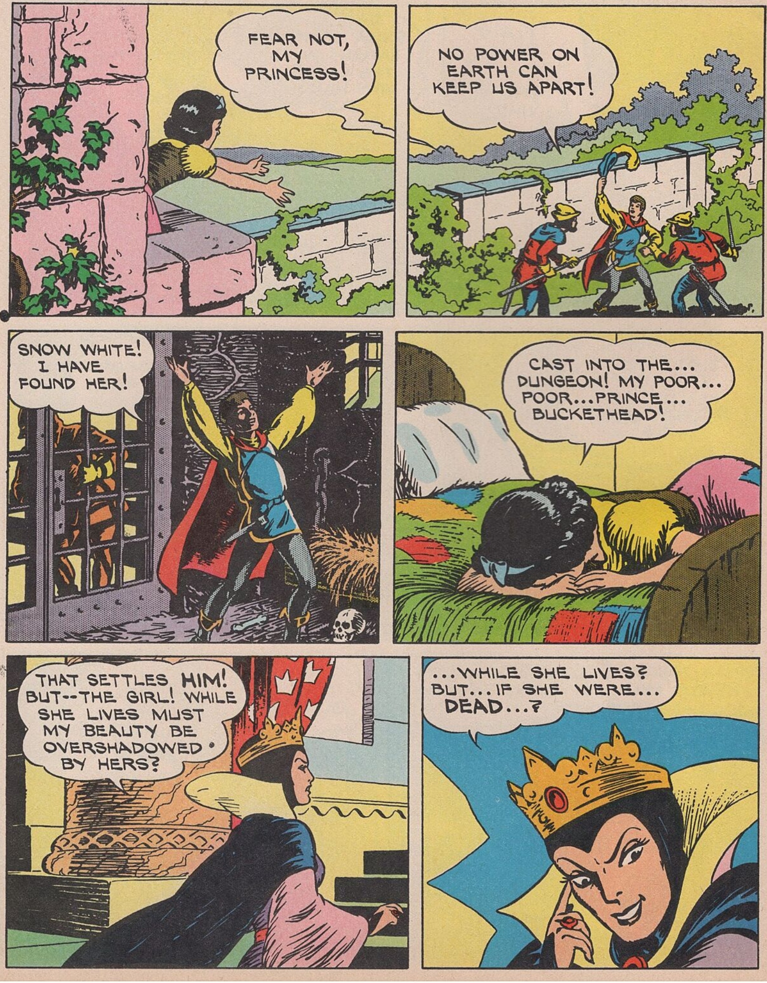
THE SEVEN DWARFS


THERE HE IS! MY PRINCE! PRINCE BUCKETHEAD!
BUT, FROM A FAR COUNTRY, COMES AN ADVENTUROUS PRINCE WHO HAS HEARD OF SNOW WHITE'S BEAUTY!
WITHIN AN HOUR WE SHALL BE AT THE CASTLE--- AND OUR GREATEST ADVENTURE WILL START!
IT IS CHARMING OF YOU, PRINCE BUCKETHEAD---TO COME ALL THIS WAY JUST TO SEE ME!
WHY, OF COURSE--I'D BE **DELIGHTED** TO GO TO THE BALL WITH YOU! SO SWEET OF YOU TO ASK ME!
WE SHALL LEAD THE GRAND MARCH! I'M **SURE** QUEEN GRIMHILDE WOULDN'T MIND!

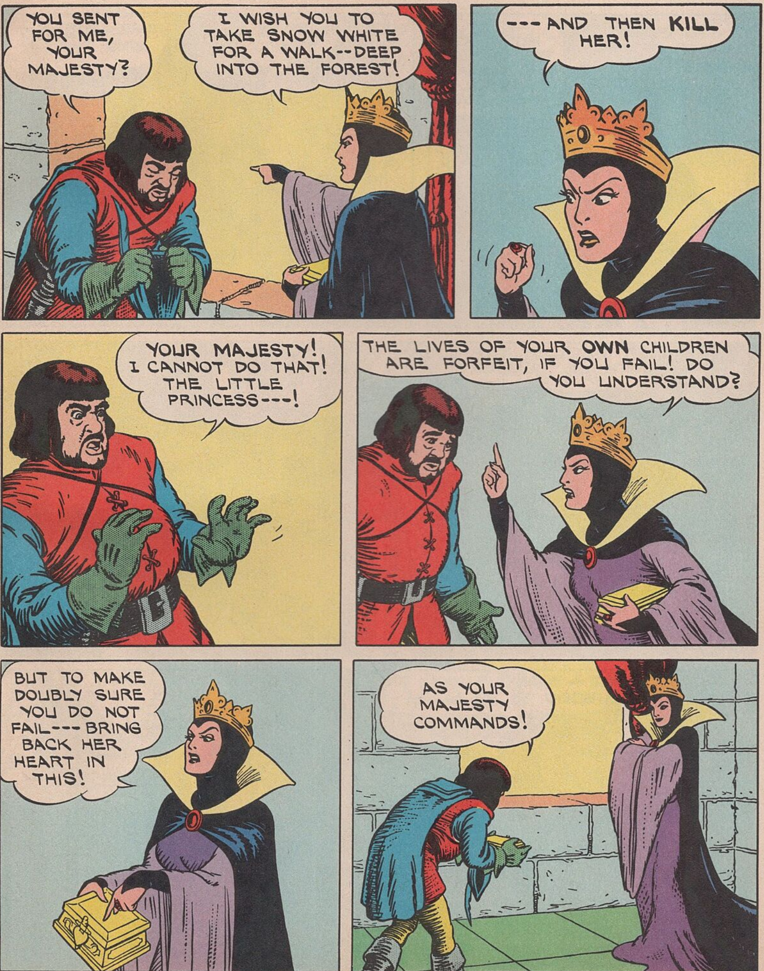
THE SEVEN DWARFS


SNOW WHITE!
SNOW WHITE! FAIREST IN THE LAND! HOW DARE HE!?
I AM THE QUEEN OF BEAUTY! MY MIRROR NEVER LIES!
MAGIC MIRROR ON THE WALL, WHO IS THE FAIREST ONE OF ALL?
SPEAK, MIRROR! ANSWER ME!
MY QUEEN... BEAUTY AND LOVE GO HAND IN HAND! SNOW WHITE NOW IS FAIREST IN THE LAND!
CALL THE GUARDS!

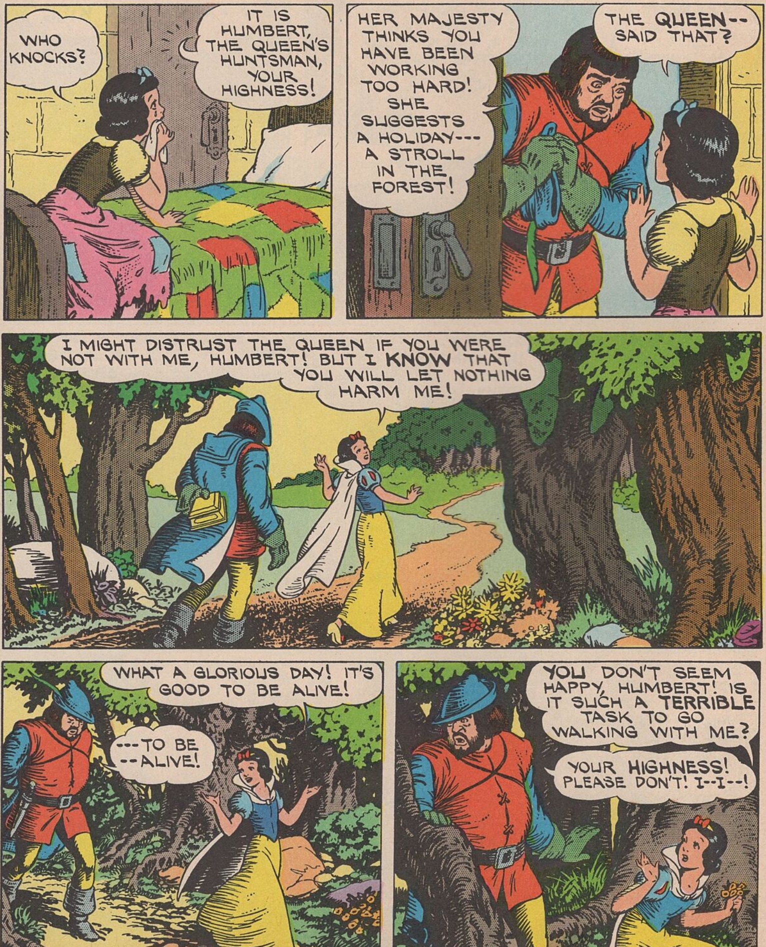
SNOW WHITE AND


FEAR NOT, MY PRINCESS!
NO POWER ON EARTH CAN KEEP US APART!
SNOW WHITE! I HAVE FOUND HER!
CAST INTO THE... DUNGEON! MY POOR... POOR... PRINCE... BUCKETHEAD!
THAT SETTLES HIM! BUT--THE GIRL! WHILE SHE LIVES MUST MY BEAUTY BE OVERSHADOWED BY HERS?
...WHILE SHE LIVES? BUT... IF SHE WERE... DEAD...?

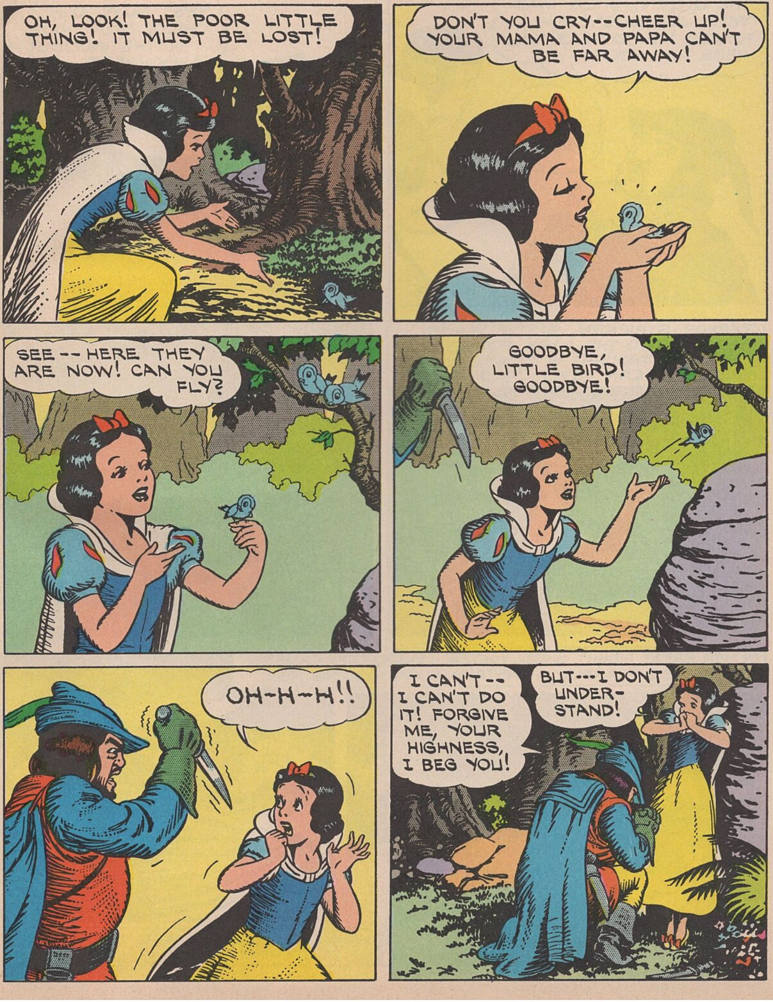
THE SEVEN DWARFS


YOU SENT FOR ME, YOUR MAJESTY?
I WISH YOU TO TAKE SNOW WHITE FOR A WALK--DEEP INTO THE FOREST!
---AND THEN KILL HER!
YOUR MAJESTY! I CANNOT DO THAT! THE LITTLE PRINCESS---!
THE LIVES OF YOUR OWN CHILDREN ARE FORFEIT, IF YOU FAIL! DO YOU UNDERSTAND?
BUT TO MAKE DOUBLY SURE YOU DO NOT FAIL---BRING BACK HER HEART IN THIS!
AS YOUR MAJESTY COMMANDS!

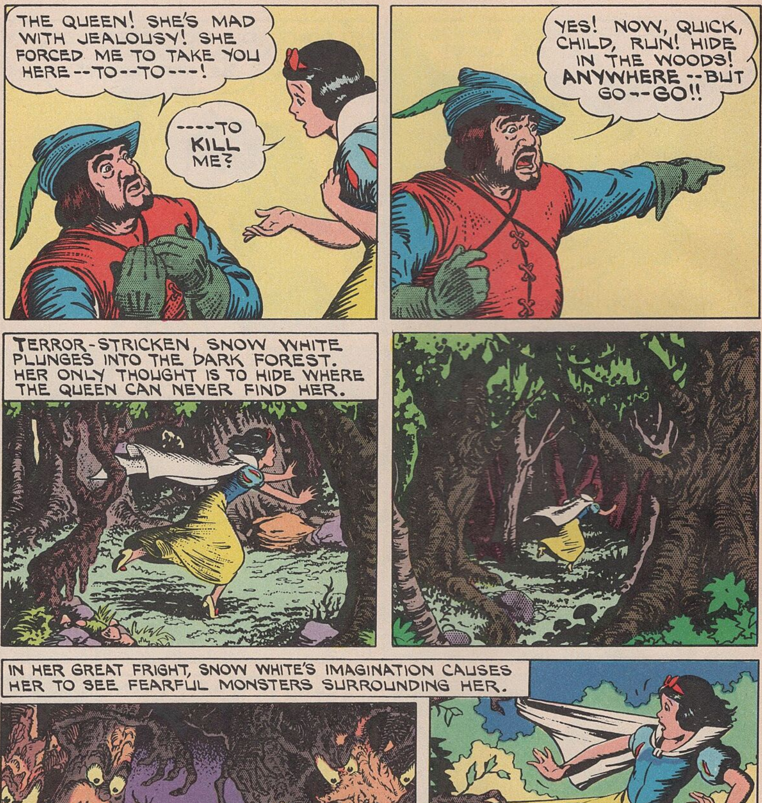
SNOW WHITE AND


WHO KNOCKS?
IT IS HUMBERT, THE QUEEN'S HUNTSMAN, YOUR HIGHNESS!
HER MAJESTY THINKS YOU HAVE BEEN WORKING TOO HARD! SHE SUGGESTS A HOLIDAY--- A STROLL IN THE FOREST!
THE QUEEN-- SAID THAT?
I MIGHT DISTRUST THE QUEEN IF YOU WERE NOT WITH ME, HUMBERT! BUT I KNOW THAT YOU WILL LET NOTHING HARM ME!
WHAT A GLORIOUS DAY! IT'S GOOD TO BE ALIVE!
---TO BE --ALIVE!
YOU DON'T SEEM HAPPY, HUMBERT! IS IT SUCH A TERRIBLE TASK TO GO WALKING WITH ME?
YOUR HIGHNESS! PLEASE DON'T! I--I--!

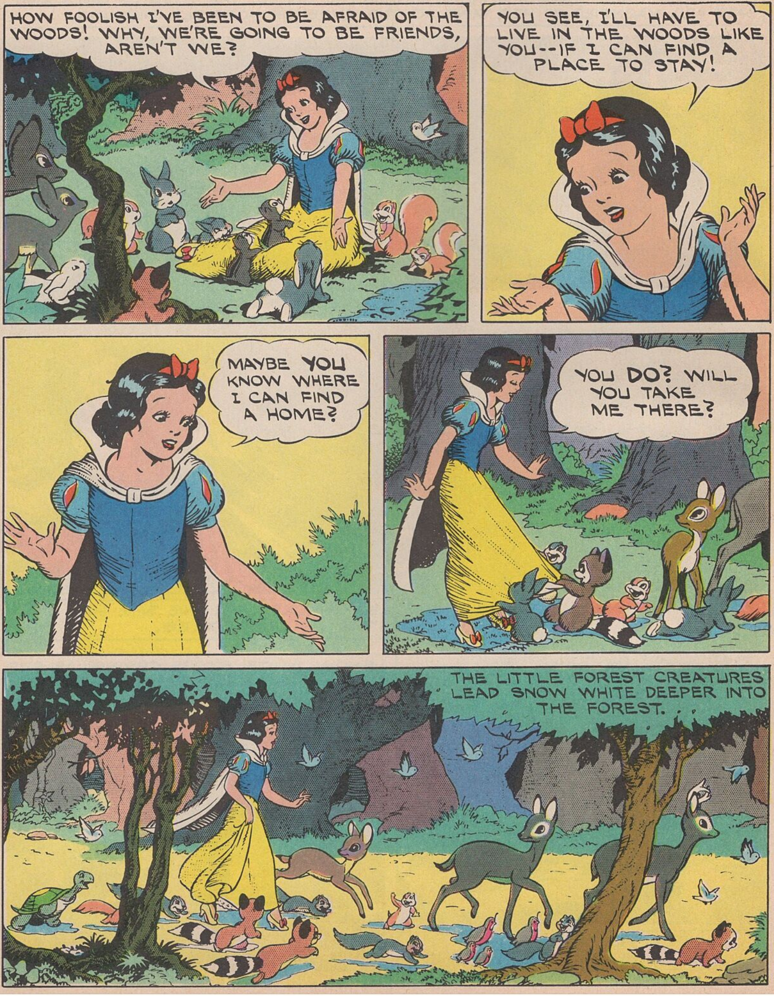
THE SEVEN DWARFS


OH, LOOK! THE POOR LITTLE THING! IT MUST BE LOST!
DON'T YOU CRY--CHEER UP! YOUR MAMA AND PAPA CAN'T BE FAR AWAY!
SEE -- HERE THEY ARE NOW! CAN YOU FLY?
GOODBYE, LITTLE BIRD! GOODBYE!
OH-H-H!!
I CAN'T -- I CAN'T DO IT! FORGIVE ME, YOUR HIGHNESS, I BEG YOU!
BUT---I DON'T UNDERSTAND!

SNOW WHITE AND

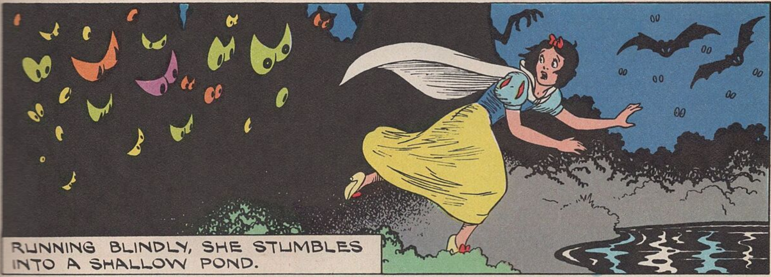

THE QUEEN! SHE'S MAD WITH JEALOUSY! SHE FORCED ME TO TAKE YOU HERE--TO--TO---!
----TO KILL ME?
YES! NOW, QUICK, CHILD, RUN! HIDE IN THE WOODS! ANYWHERE --BUT GO--GO!!
TERROR-STRICKEN, SNOW WHITE PLUNGES INTO THE DARK FOREST. HER ONLY THOUGHT IS TO HIDE WHERE THE QUEEN CAN NEVER FIND HER.
IN HER GREAT FRIGHT, SNOW WHITE'S IMAGINATION CAUSES HER TO SEE FEARFUL MONSTERS SURROUNDING HER.
HARMLESS BUSHES TAKE THE FORM OF CLUTCHING HANDS....

SNOW WHITE AND

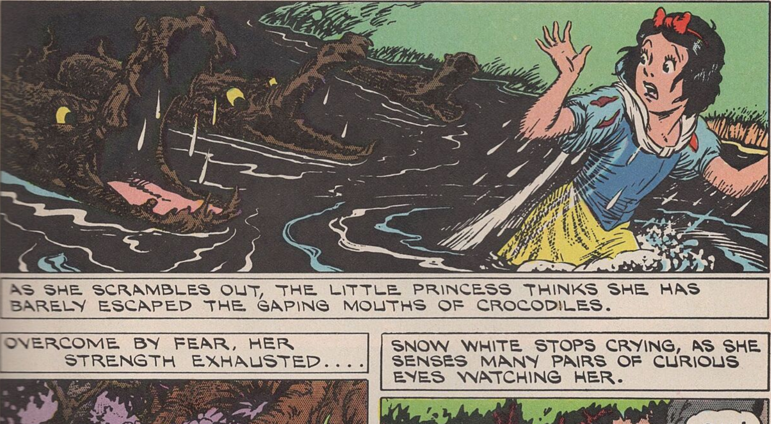

HOW FOOLISH I'VE BEEN TO BE AFRAID OF THE WOODS! WHY, WE'RE GOING TO BE FRIENDS, AREN'T WE?
YOU SEE, I'LL HAVE TO LIVE IN THE WOODS LIKE YOU--IF I CAN FIND A PLACE TO STAY!
MAYBE YOU KNOW WHERE I CAN FIND A HOME?
YOU DO? WILL YOU TAKE ME THERE?
THE LITTLE FOREST CREATURES LEAD SNOW WHITE DEEPER INTO THE FOREST. . .

THE SEVEN DWARFS

....GNARLED TREE TRUNKS APPEAR AS GIGANTIC OGRES. THE EYES OF OWLS AND BATS ARE MAGNIFIED IN HER MIND TO THE EYES OF HORRIBLE DEMONS.

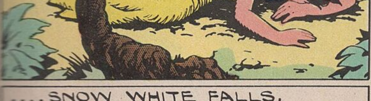


RUNNING BLINDLY, SHE STUMBLES INTO A SHALLOW POND.



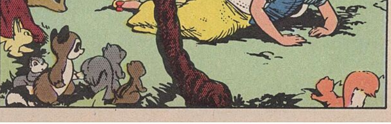
AS SHE SCRAMBLES OUT, THE LITTLE PRINCESS THINKS SHE HAS BARELY ESCAPED THE GAPING MOUTHS OF CROCODILES.

OVERCOME BY FEAR, HER STRENGTH EXHAUSTED....

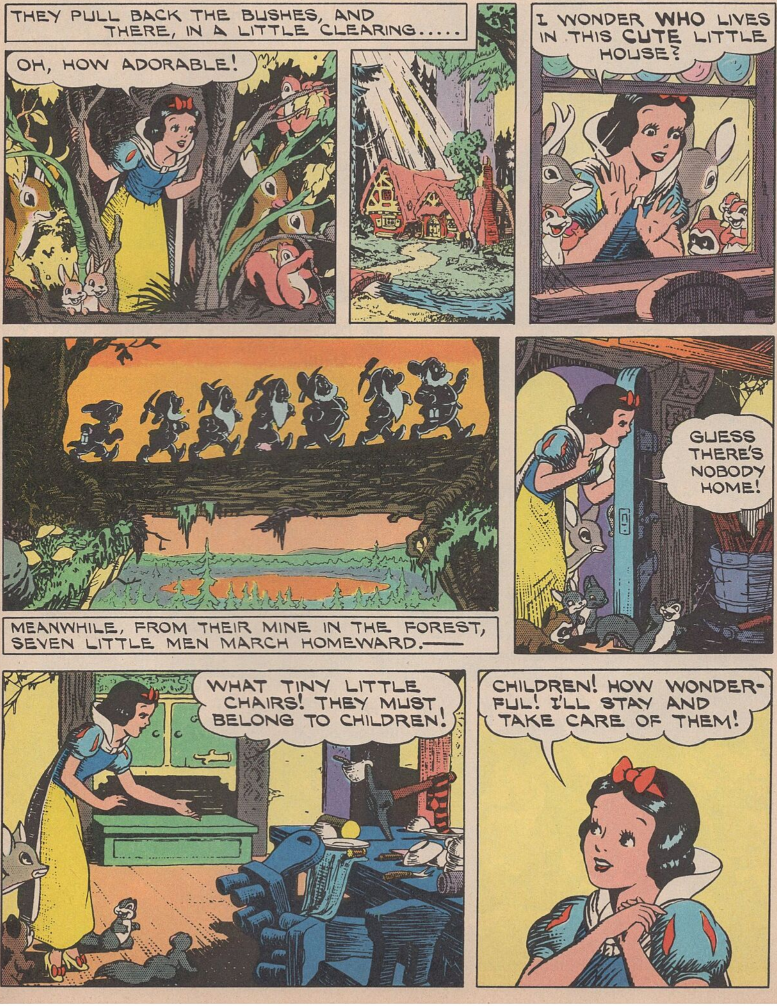


....SNOW WHITE FALLS, SOBBING, TO THE GROUND.

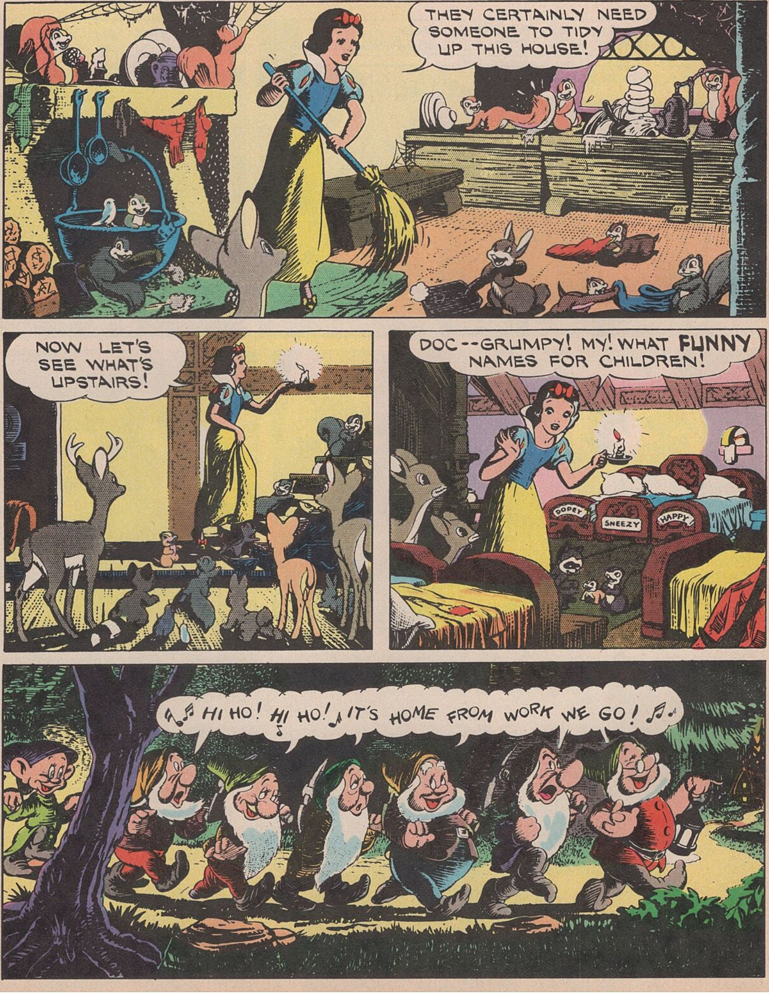
SNOW WHITE STOPS CRYING, AS SHE SENSES MANY PAIRS OF CURIOUS EYES WATCHING HER.



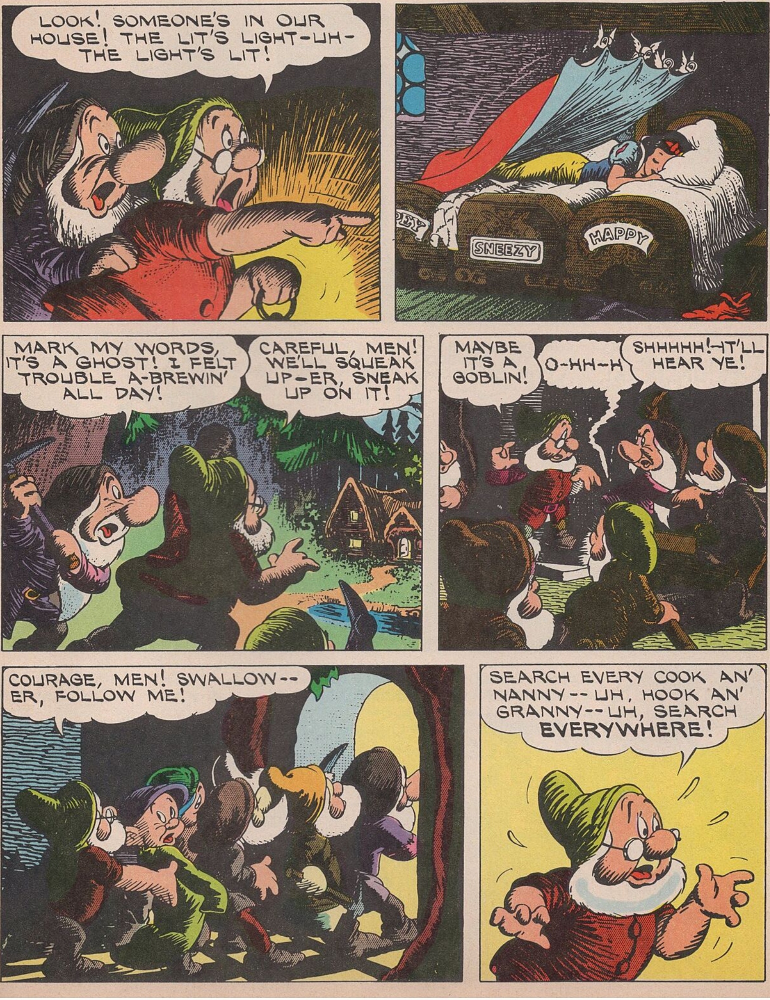
THE SEVEN DWARFS


THEY PULL BACK THE BUSHES, AND THERE, IN A LITTLE CLEARING.....
OH, HOW ADORABLE!
I WONDER WHO LIVES IN THIS CUTE LITTLE HOUSE?
MEANWHILE, FROM THEIR MINE IN THE FOREST, SEVEN LITTLE MEN MARCH HOMEWARD.——
GUESS THERE'S NOBODY HOME!
WHAT TINY LITTLE CHAIRS! THEY MUST BELONG TO CHILDREN!
CHILDREN! HOW WONDERFUL! I'LL STAY AND TAKE CARE OF THEM!

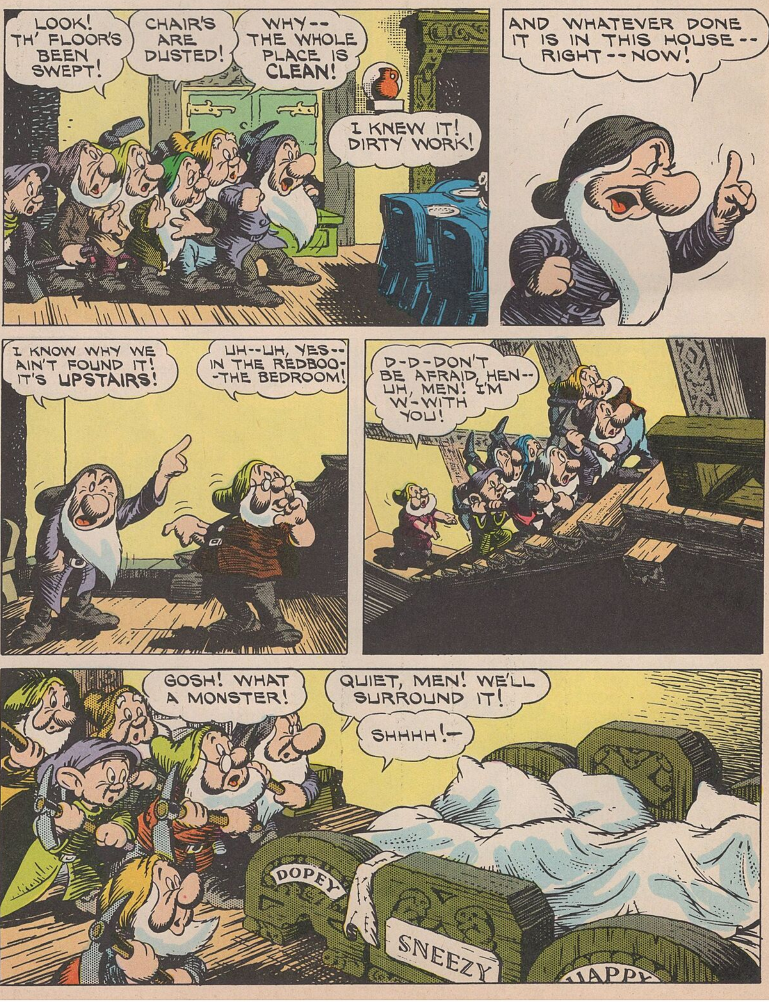
SNOW WHITE AND


THEY CERTAINLY NEED SOMEONE TO TIDY UP THIS HOUSE!
NOW LET'S SEE WHAT'S UPSTAIRS!
DOC--GRUMPY! MY! WHAT FUNNY NAMES FOR CHILDREN!
DOPEY
SNEEZY
HAPPY
HI HO! HI HO! IT'S HOME FROM WORK WE GO!

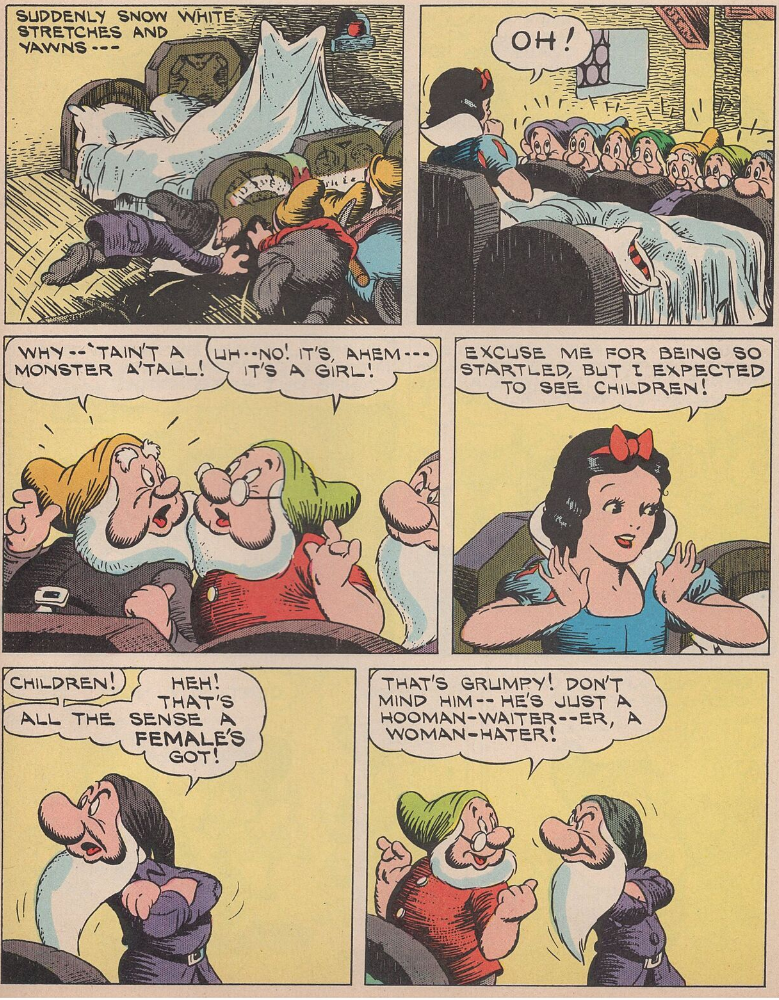
THE SEVEN DWARFS


LOOK! SOMEONE'S IN OUR HOUSE! THE LIT'S LIGHT-UH-THE LIGHT'S LIT!
SNEEZY
HAPPY
MARK MY WORDS, IT'S A GHOST! I FELT TROUBLE A-BREWIN' ALL DAY!
CAREFUL, MEN! WE'LL SQUEAK UP-ER, SNEAK UP ON IT!
MAYBE IT'S A GOBLIN!
O-HH-H
SHHHHH!-IT'LL HEAR YE!
COURAGE, MEN! SWALLOW--ER, FOLLOW ME!
SEARCH EVERY COOK AN' NANNY--UH, HOOK AN' GRANNY--UH, SEARCH EVERYWHERE!

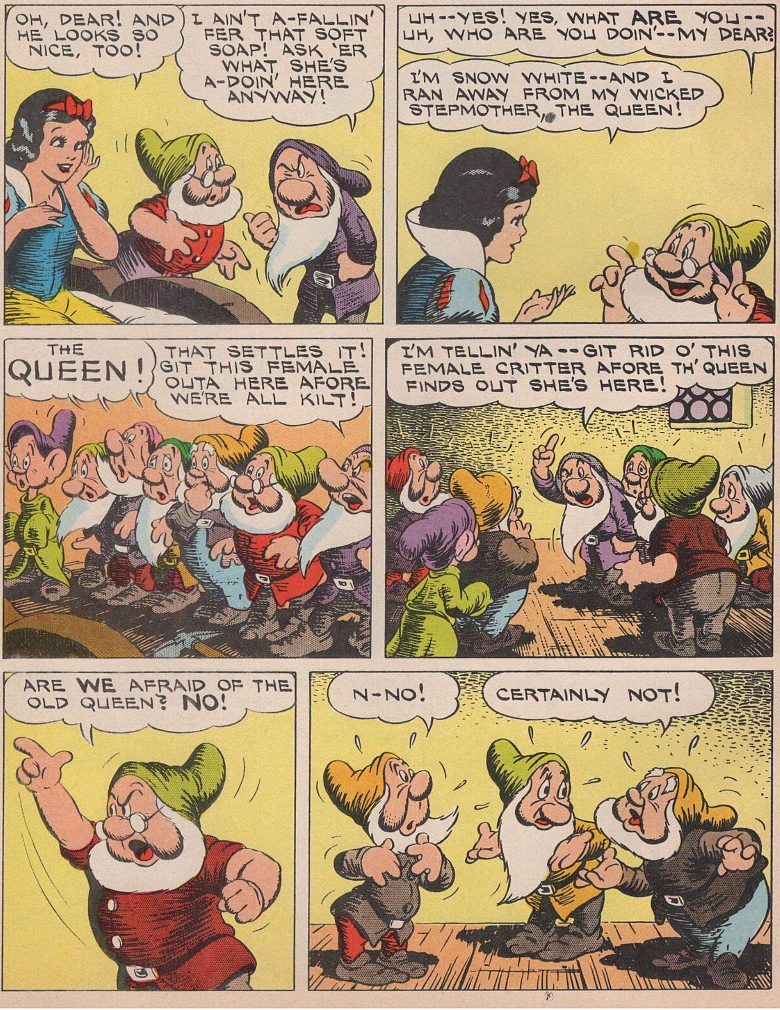
SNOW WHITE AND


LOOK! TH' FLOOR'S BEEN SWEPT!
CHAIR'S ARE DUSTED!
WHY-- THE WHOLE PLACE IS CLEAN!
I KNEW IT! DIRTY WORK!
AND WHATEVER DONE IT IS IN THIS HOUSE-- RIGHT--NOW!
I KNOW WHY WE AIN'T FOUND IT! IT'S UPSTAIRS!
UH--UH, YES-- IN THE REDBOO- -THE BEDROOM!
D-D-DON'T BE AFRAID, HEN-- UH, MEN! I'M W-WITH YOU!
GOSH! WHAT A MONSTER!
QUIET, MEN! WE'LL SURROUND IT!
SHHHH!-
DOPEY
SNEEZY
HAPPY

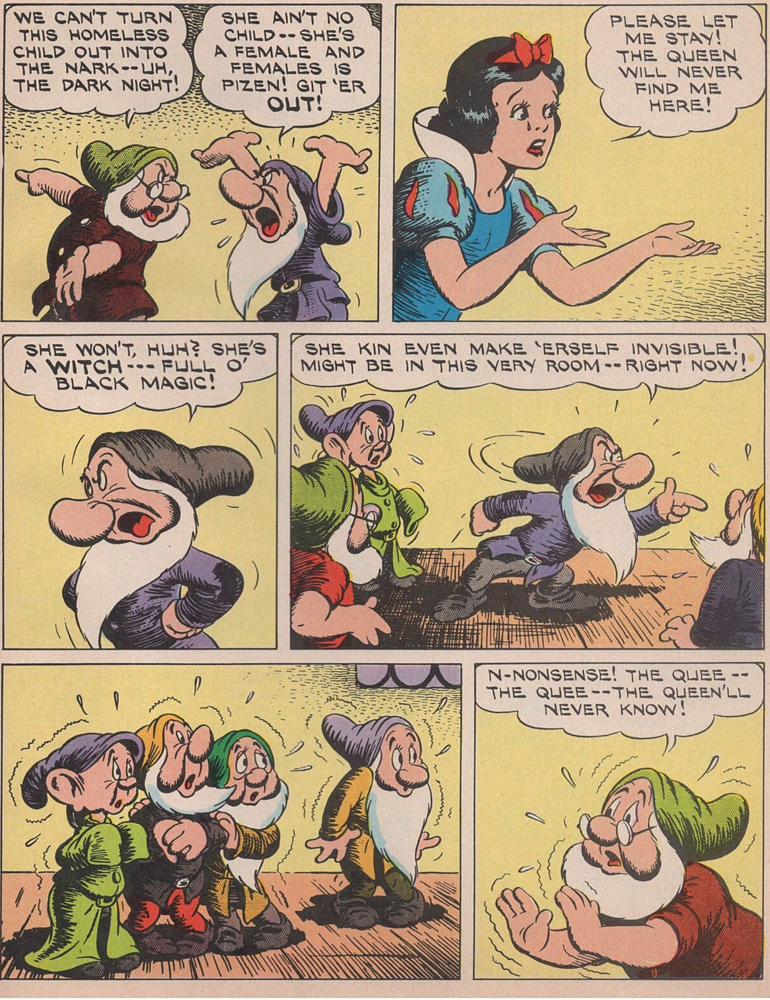
THE SEVEN DWARFS


SUDDENLY SNOW WHITE STRETCHES AND YAWNS ---
OH!
WHY --`TAIN'T A MONSTER A'TALL!
UH --NO! IT'S, AHEM --- IT'S A GIRL!
EXCUSE ME FOR BEING SO STARTLED, BUT I EXPECTED TO SEE CHILDREN!
CHILDREN!
HEH! THAT'S ALL THE SENSE A FEMALE'S GOT!
THAT'S GRUMPY! DON'T MIND HIM -- HE'S JUST A HOOMAN-WAITER--ER, A WOMAN-HATER!

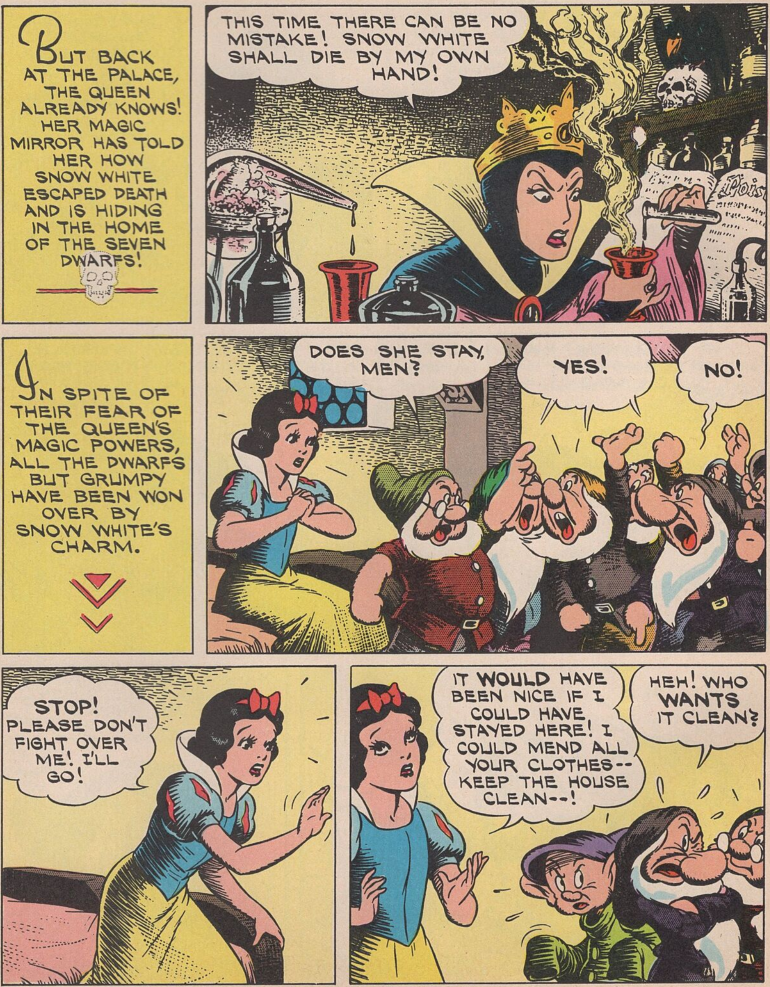
SNOW WHITE AND


OH, DEAR! AND HE LOOKS SO NICE, TOO!
I AIN'T A-FALLIN' FER THAT SOFT SOAP! ASK 'ER WHAT SHE'S A-DOIN' HERE ANYWAY!
UH--YES! YES, WHAT ARE YOU--UH, WHO ARE YOU DOIN'--MY DEAR?
I'M SNOW WHITE--AND I RAN AWAY FROM MY WICKED STEPMOTHER, THE QUEEN!
THE QUEEN!
THAT SETTLES IT! GIT THIS FEMALE OUTA HERE AFORE WE'RE ALL KILT!
I'M TELLIN' YA--GIT RID O' THIS FEMALE CRITTER AFORE TH' QUEEN FINDS OUT SHE'S HERE!
ARE WE AFRAID OF THE OLD QUEEN? NO!
N-NO!
CERTAINLY NOT!

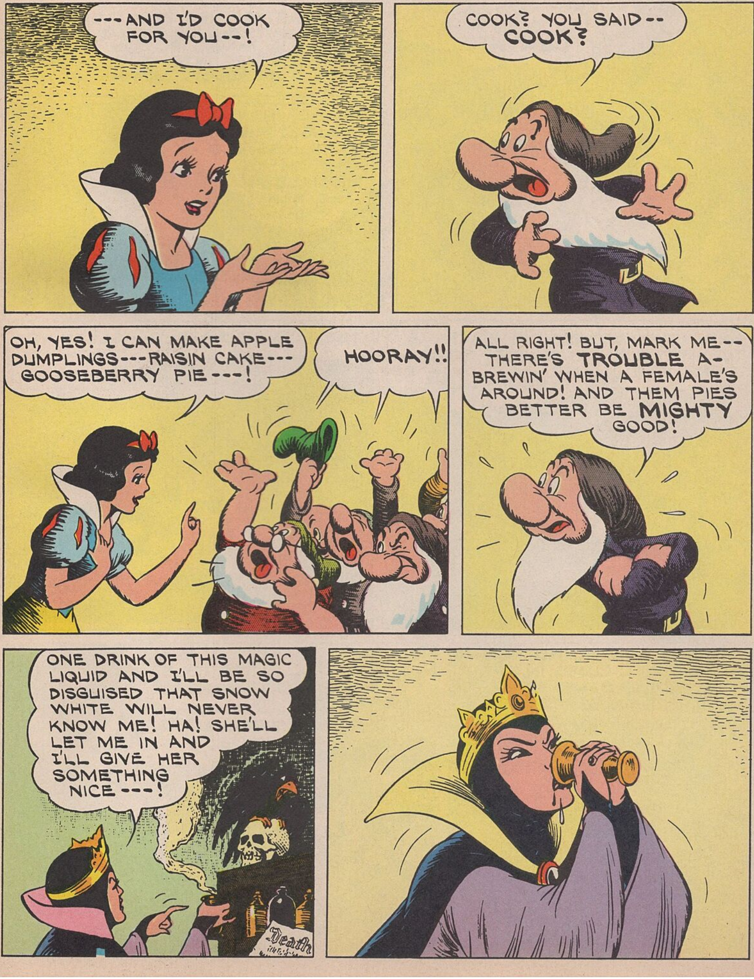
THE SEVEN DWARFS


WE CAN'T TURN THIS HOMELESS CHILD OUT INTO THE NARK--UH, THE DARK NIGHT!
SHE AIN'T NO CHILD--SHE'S A FEMALE AND FEMALES IS PIZEN! GIT 'ER **OUT!**
PLEASE LET ME STAY! THE QUEEN WILL NEVER FIND ME HERE!
SHE WON'T, HUH? SHE'S A **WITCH**--- FULL O' BLACK MAGIC!
SHE KIN EVEN MAKE 'ERSELF INVISIBLE! MIGHT BE IN THIS VERY ROOM--RIGHT NOW!
N-NONSENSE! THE QUEE-- THE QUEE--THE QUEEN'LL NEVER KNOW!

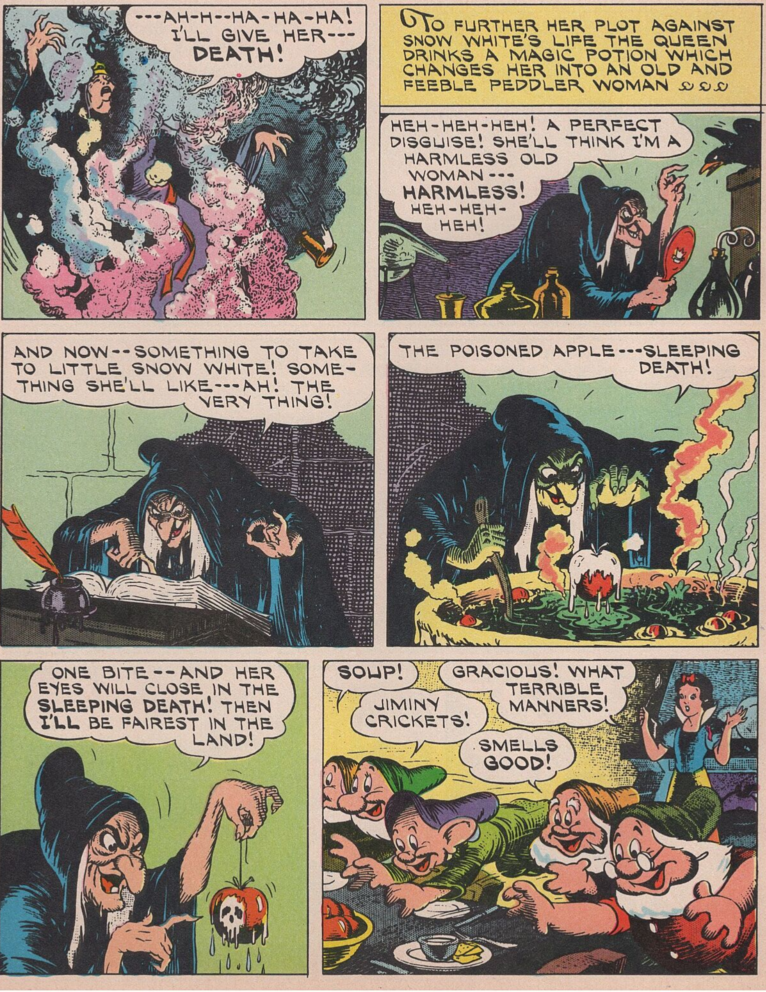
SNOW WHITE AND


BUT BACK AT THE PALACE, THE QUEEN ALREADY KNOWS! HER MAGIC MIRROR HAS TOLD HER HOW SNOW WHITE ESCAPED DEATH AND IS HIDING IN THE HOME OF THE SEVEN DWARFS!
THIS TIME THERE CAN BE NO MISTAKE! SNOW WHITE SHALL DIE BY MY OWN HAND!
Poison
IN SPITE OF THEIR FEAR OF THE QUEEN'S MAGIC POWERS, ALL THE DWARFS BUT GRUMPY HAVE BEEN WON OVER BY SNOW WHITE'S CHARM.
DOES SHE STAY, MEN?
YES!
NO!
STOP! PLEASE DON'T FIGHT OVER ME! I'LL GO!
IT WOULD HAVE BEEN NICE IF I COULD HAVE STAYED HERE! I COULD MEND ALL YOUR CLOTHES-- KEEP THE HOUSE CLEAN--!
HEH! WHO WANTS IT CLEAN?

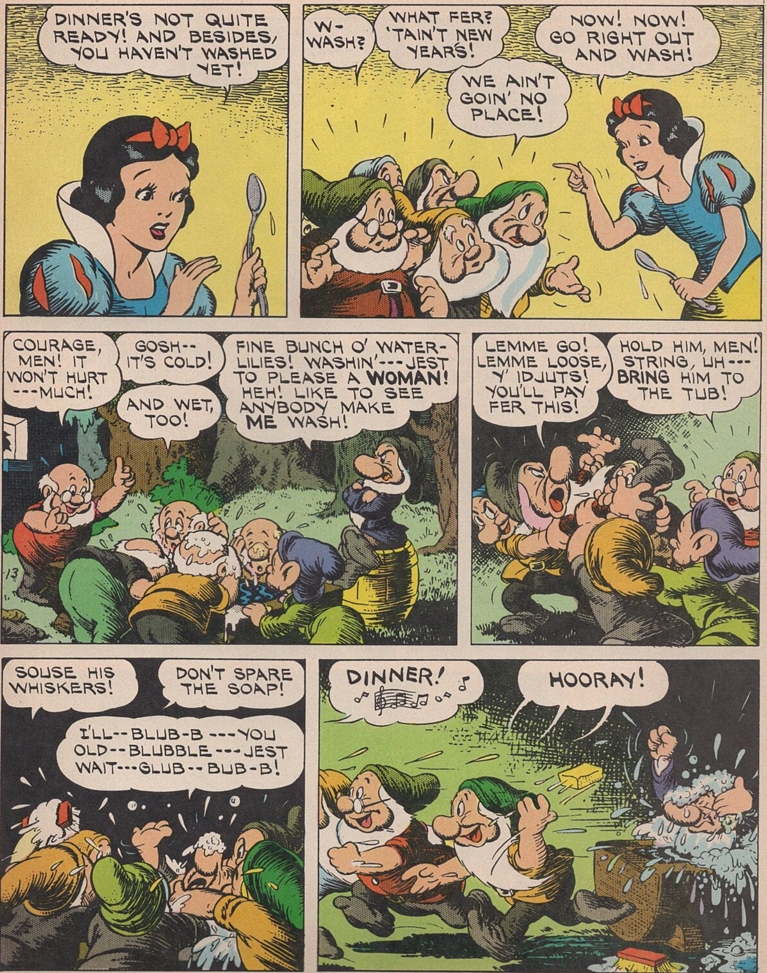
THE SEVEN DWARFS


---AND I'D COOK FOR YOU--!
COOK? YOU SAID-- COOK?
OH, YES! I CAN MAKE APPLE DUMPLINGS---RAISIN CAKE--- GOOSEBERRY PIE---!
HOORAY!!
ALL RIGHT! BUT, MARK ME-- THERE'S TROUBLE A-BREWIN' WHEN A FEMALE'S AROUND! AND THEM PIES BETTER BE MIGHTY GOOD!
ONE DRINK OF THIS MAGIC LIQUID AND I'LL BE SO DISGUISED THAT SNOW WHITE WILL NEVER KNOW ME! HA! SHE'LL LET ME IN AND I'LL GIVE HER SOMETHING NICE---!
Death

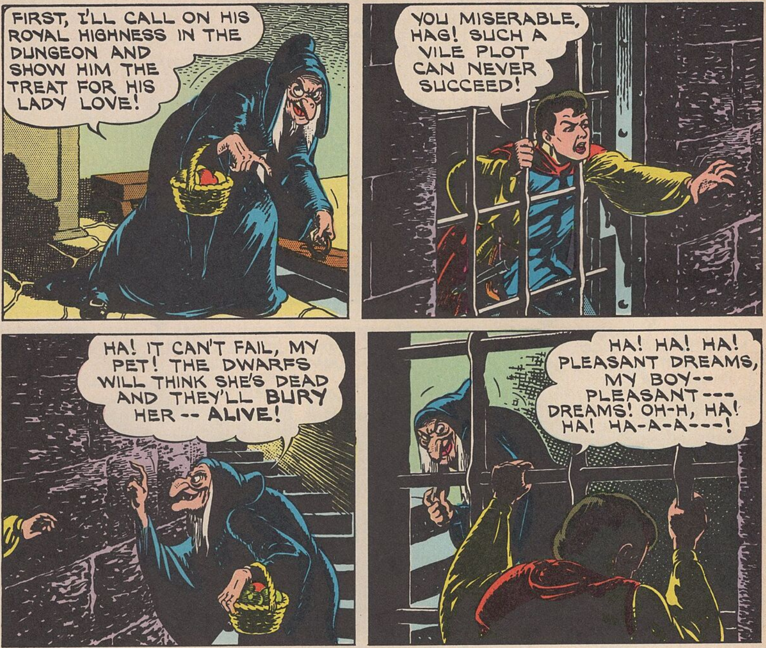
SNOW WHITE AND


---AH-H--HA-HA-HA! I'LL GIVE HER--- DEATH!
TO FURTHER HER PLOT AGAINST SNOW WHITE'S LIFE THE QUEEN DRINKS A MAGIC POTION WHICH CHANGES HER INTO AN OLD AND FEEBLE PEDDLER WOMAN ...
HEH-HEH-HEH! A PERFECT DISGUISE! SHE'LL THINK I'M A HARMLESS OLD WOMAN--- HARMLESS! HEH-HEH-HEH!
AND NOW--SOMETHING TO TAKE TO LITTLE SNOW WHITE! SOMETHING SHE'LL LIKE---AH! THE VERY THING!
THE POISONED APPLE---SLEEPING DEATH!
ONE BITE--AND HER EYES WILL CLOSE IN THE SLEEPING DEATH! THEN I'LL BE FAIREST IN THE LAND!
SOUP!
GRACIOUS! WHAT TERRIBLE MANNERS!
JIMINY CRICKETS!
SMELLS GOOD!

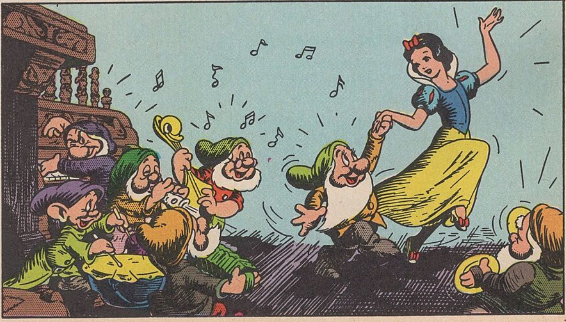
THE SEVEN DWARFS


DINNER'S NOT QUITE READY! AND BESIDES, YOU HAVEN'T WASHED YET!
W-WASH?
WHAT FER? 'TAIN'T NEW YEAR'S!
NOW! NOW! GO RIGHT OUT AND WASH!
WE AIN'T GOIN' NO PLACE!
COURAGE, MEN! IT WON'T HURT ---MUCH!
GOSH-- IT'S COLD!
AND WET, TOO!
FINE BUNCH O' WATER-LILIES! WASHIN'---JEST TO PLEASE A **WOMAN**! HEH! LIKE TO SEE ANYBODY MAKE **ME** WASH!
13
LEMME GO! LEMME LOOSE, Y' IDJUTS! YOU'LL PAY FER THIS!
HOLD HIM, MEN! STRING, UH--- **BRING** HIM TO THE TUB!
SOUSE HIS WHISKERS!
DON'T SPARE THE SOAP!
I'LL--BLUB-B---YOU OLD--BLUBBLE---JEST WAIT---GLUB--BUB-B!
DINNER!
HOORAY!

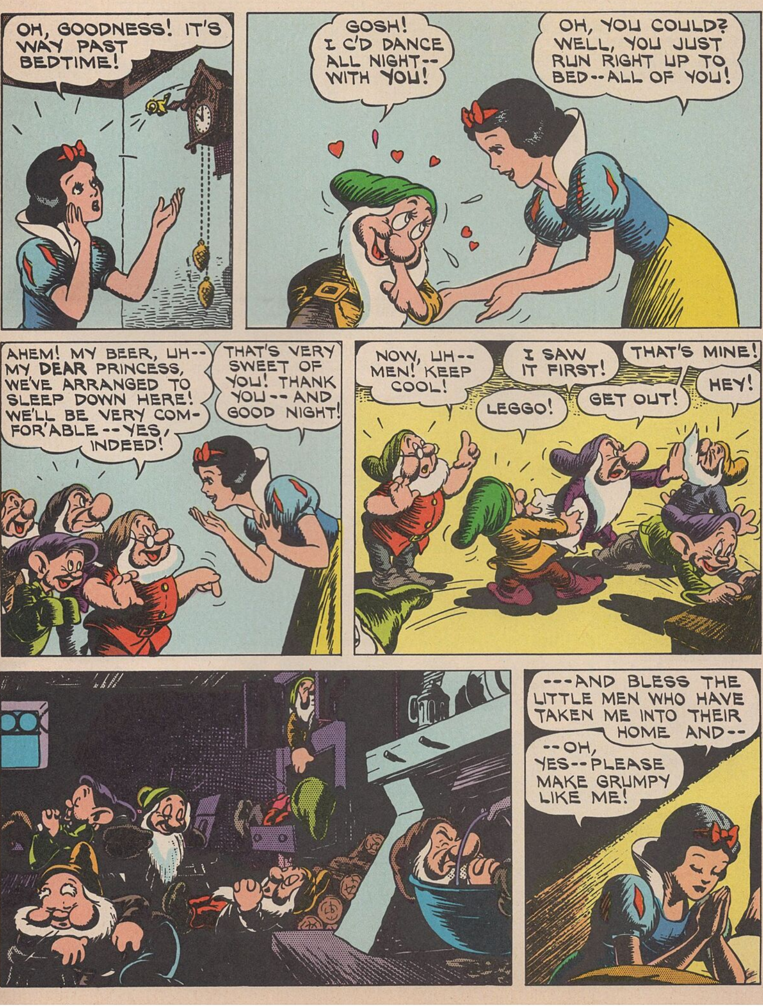
SNOW WHITE AND


FIRST, I'LL CALL ON HIS ROYAL HIGHNESS IN THE DUNGEON AND SHOW HIM THE TREAT FOR HIS LADY LOVE!
YOU MISERABLE, HAG! SUCH A VILE PLOT CAN NEVER SUCCEED!
HA! IT CAN'T FAIL, MY PET! THE DWARFS WILL THINK SHE'S DEAD AND THEY'LL BURY HER -- ALIVE!
HA! HA! HA! PLEASANT DREAMS, MY BOY-- PLEASANT--- DREAMS! OH-H, HA! HA! HA-A-A---!

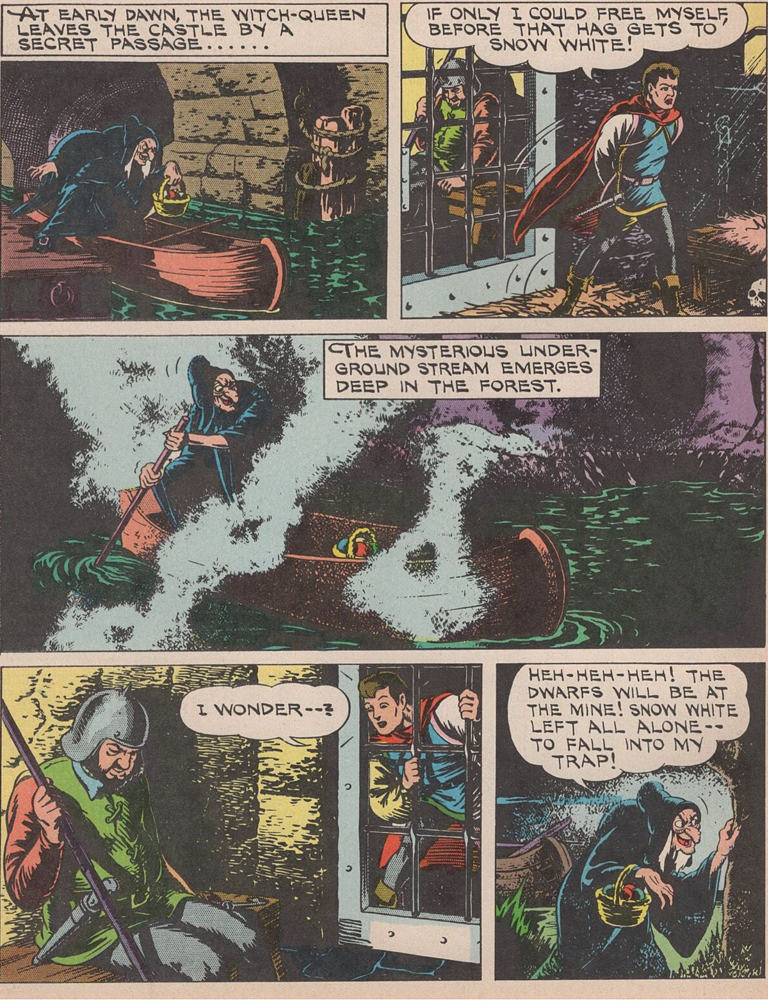
THE DWARFS CELEBRATE THEIR FIRST EVENING WITH SNOW WHITE, WHO DANCES AND FROLICS WITH THEM, UNAWARE OF THE APPROACHING DANGER!



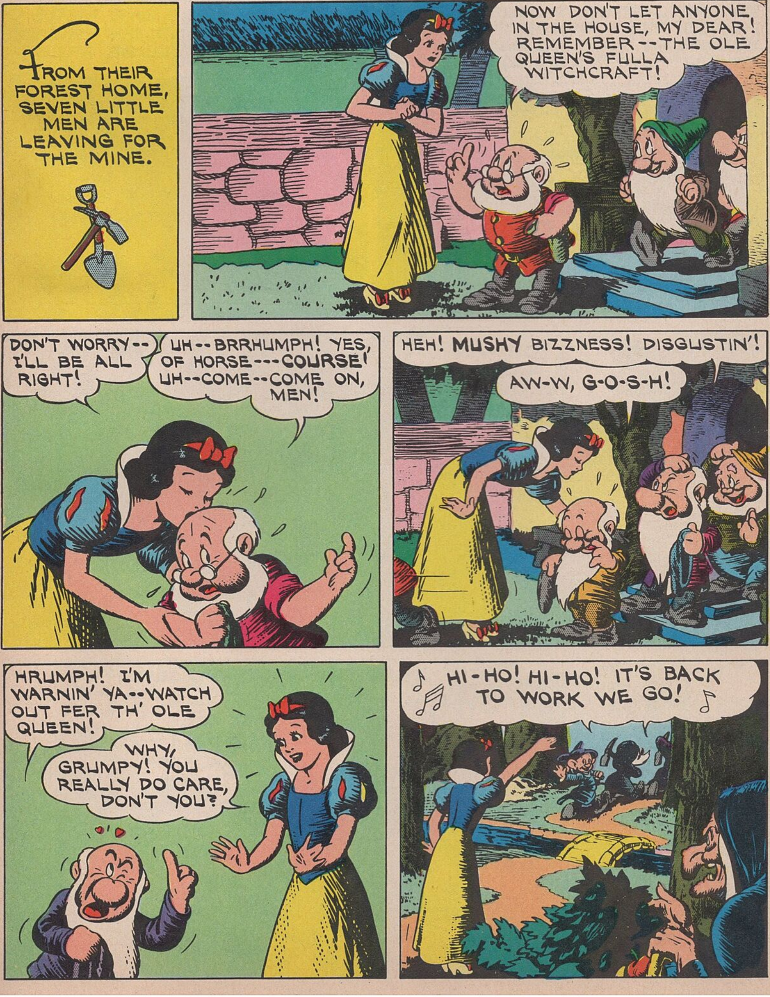
THE SEVEN DWARFS


OH, GOODNESS! IT'S WAY PAST BEDTIME!
GOSH! I C'D DANCE ALL NIGHT-- WITH YOU!
OH, YOU COULD? WELL, YOU JUST RUN RIGHT UP TO BED--ALL OF YOU!
AHEM! MY BEER, UH-- MY DEAR PRINCESS, WE'VE ARRANGED TO SLEEP DOWN HERE! WE'LL BE VERY COM-FOR'ABLE--YES, INDEED!
THAT'S VERY SWEET OF YOU! THANK YOU--AND GOOD NIGHT!
NOW, UH-- MEN! KEEP COOL!
I SAW IT FIRST!
THAT'S MINE!
LEGGO!
GET OUT!
HEY!
---AND BLESS THE LITTLE MEN WHO HAVE TAKEN ME INTO THEIR HOME AND--
--OH, YES--PLEASE MAKE GRUMPY LIKE ME!

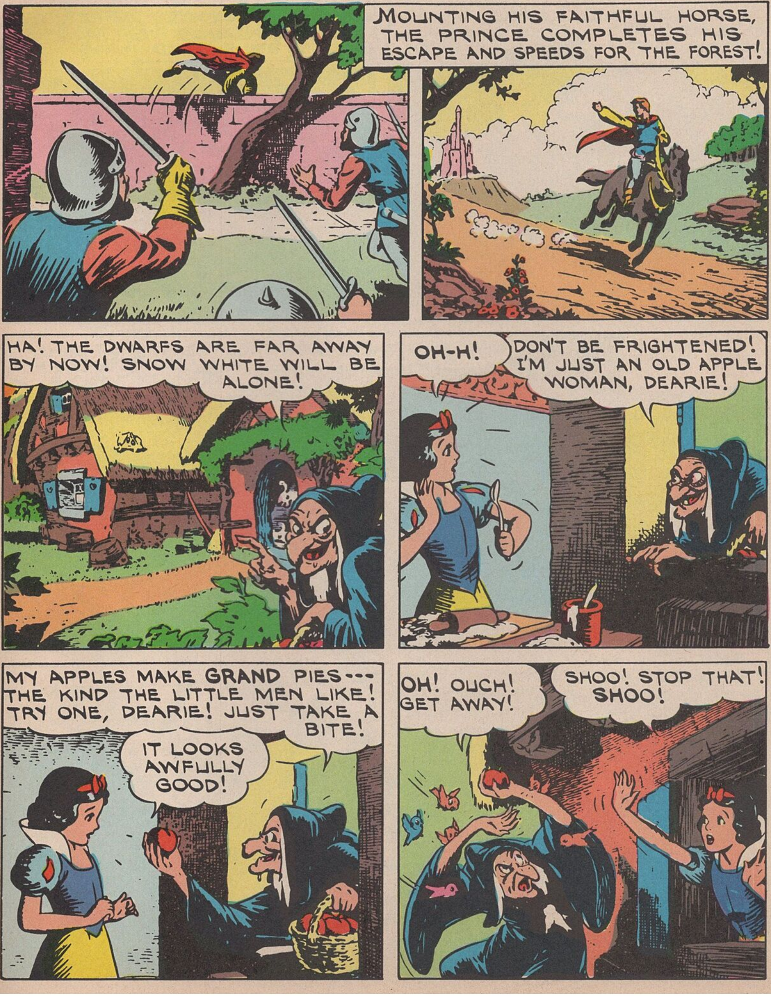
SNOW WHITE AND


AT EARLY DAWN, THE WITCH-QUEEN LEAVES THE CASTLE BY A SECRET PASSAGE......
IF ONLY I COULD FREE MYSELF, BEFORE THAT HAG GETS TO SNOW WHITE!
THE MYSTERIOUS UNDERGROUND STREAM EMERGES DEEP IN THE FOREST.
I WONDER--?
HEH-HEH-HEH! THE DWARFS WILL BE AT THE MINE! SNOW WHITE LEFT ALL ALONE-- TO FALL INTO MY TRAP!

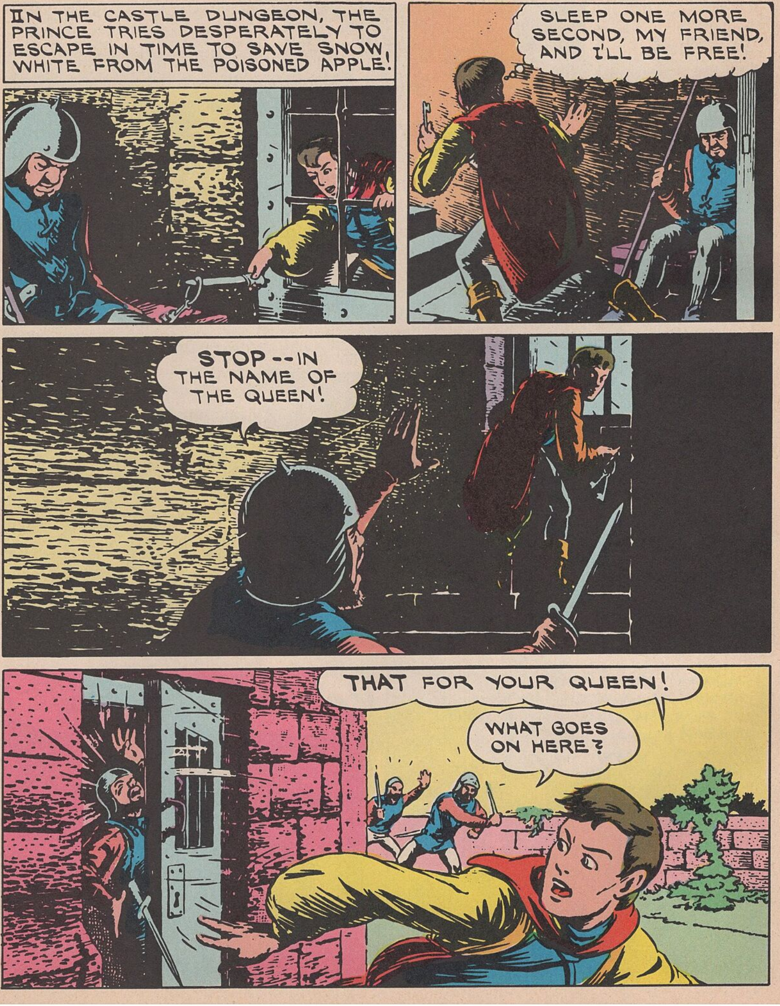
THE SEVEN DWARFS


FROM THEIR FOREST HOME, SEVEN LITTLE MEN ARE LEAVING FOR THE MINE.
NOW DON'T LET ANYONE IN THE HOUSE, MY DEAR! REMEMBER--THE OLE QUEEN'S FULLA WITCHCRAFT!
DON'T WORRY--I'LL BE ALL RIGHT!
UH--BRRHUMPH! YES, OF HORSE---COURSE! UH--COME--COME ON, MEN!
HEH! MUSHY BIZZNESS! DISGUSTIN'!
AW-W, G-O-S-H!
HRUMPH! I'M WARNIN' YA--WATCH OUT FER TH' OLE QUEEN!
WHY, GRUMPY! YOU REALLY DO CARE, DON'T YOU?
♪ HI-HO! HI-HO! IT'S BACK TO WORK WE GO! ♪

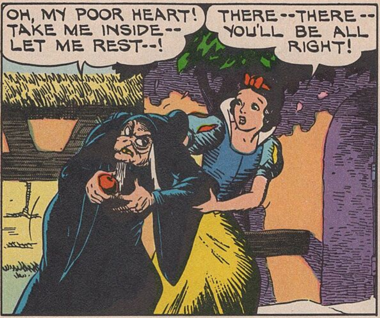
THE SEVEN DWARFS


MOUNTING HIS FAITHFUL HORSE, THE PRINCE COMPLETES HIS ESCAPE AND SPEEDS FOR THE FOREST!
HA! THE DWARFS ARE FAR AWAY BY NOW! SNOW WHITE WILL BE ALONE!
OH-H!
DON'T BE FRIGHTENED! I'M JUST AN OLD APPLE WOMAN, DEARIE!
MY APPLES MAKE GRAND PIES--- THE KIND THE LITTLE MEN LIKE! TRY ONE, DEARIE! JUST TAKE A BITE!
IT LOOKS AWFULLY GOOD!
OH! OUCH! GET AWAY!
SHOO! STOP THAT! SHOO!

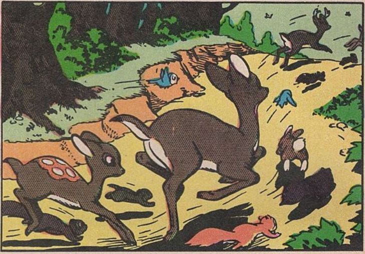
SNOW WHITE AND


IN THE CASTLE DUNGEON, THE PRINCE TRIES DESPERATELY TO ESCAPE IN TIME TO SAVE SNOW WHITE FROM THE POISONED APPLE!
SLEEP ONE MORE SECOND, MY FRIEND, AND I'LL BE FREE!
STOP --IN THE NAME OF THE QUEEN!
THAT FOR YOUR QUEEN!
WHAT GOES ON HERE?

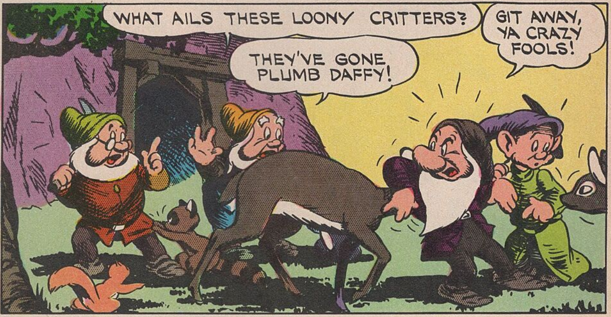
SNOW WHITE AND

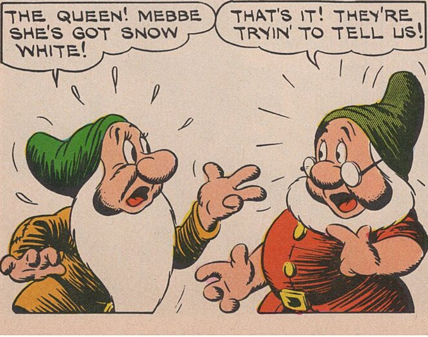

OH, MY POOR HEART! TAKE ME INSIDE-- LET ME REST--!
THERE--THERE-- YOU'LL BE ALL RIGHT!

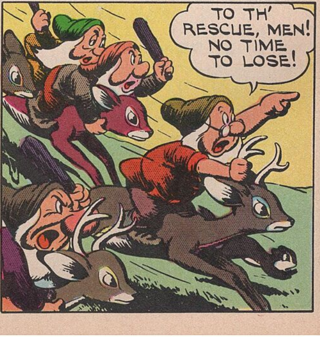
SENSING SNOW WHITE'S DANGER, THE BIRDS AND ANIMALS RUSH FRANTICALLY TO BRING THE DWARFS!



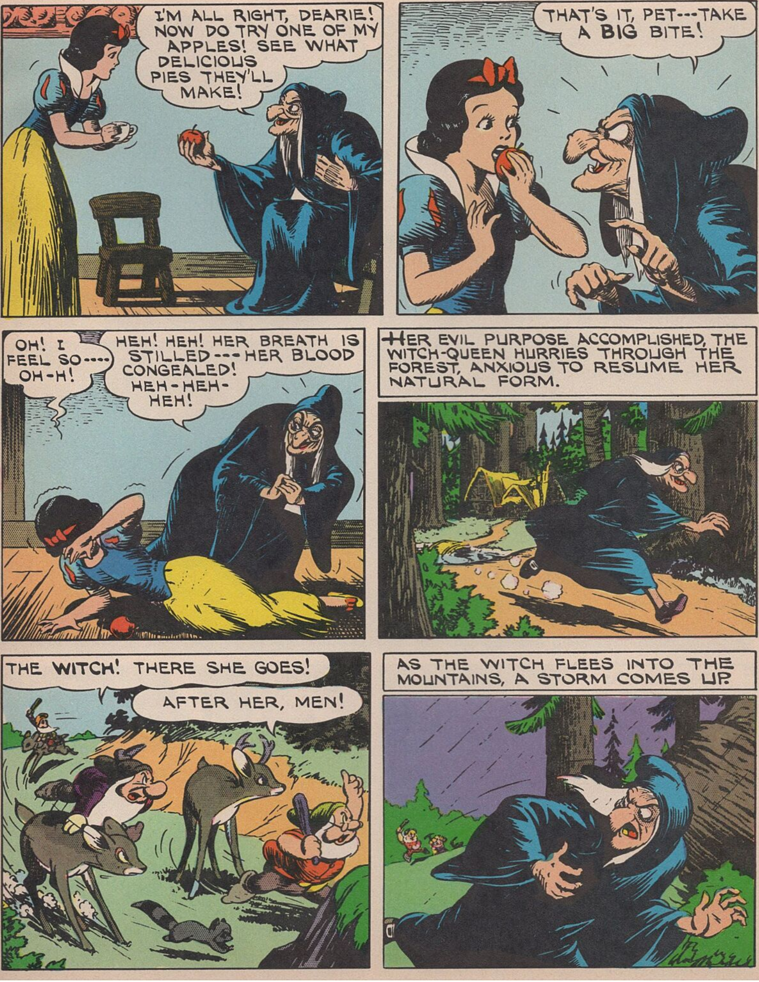
THE PRINCE ALSO RIDES TO THE RESCUE, SEARCHING THE FOREST FOR THE DWARFS' COTTAGE.


WHAT AILS THESE LOONY CRITTERS?
GIT AWAY, YA CRAZY FOOLS!
THEY'VE GONE PLUMB DAFFY!

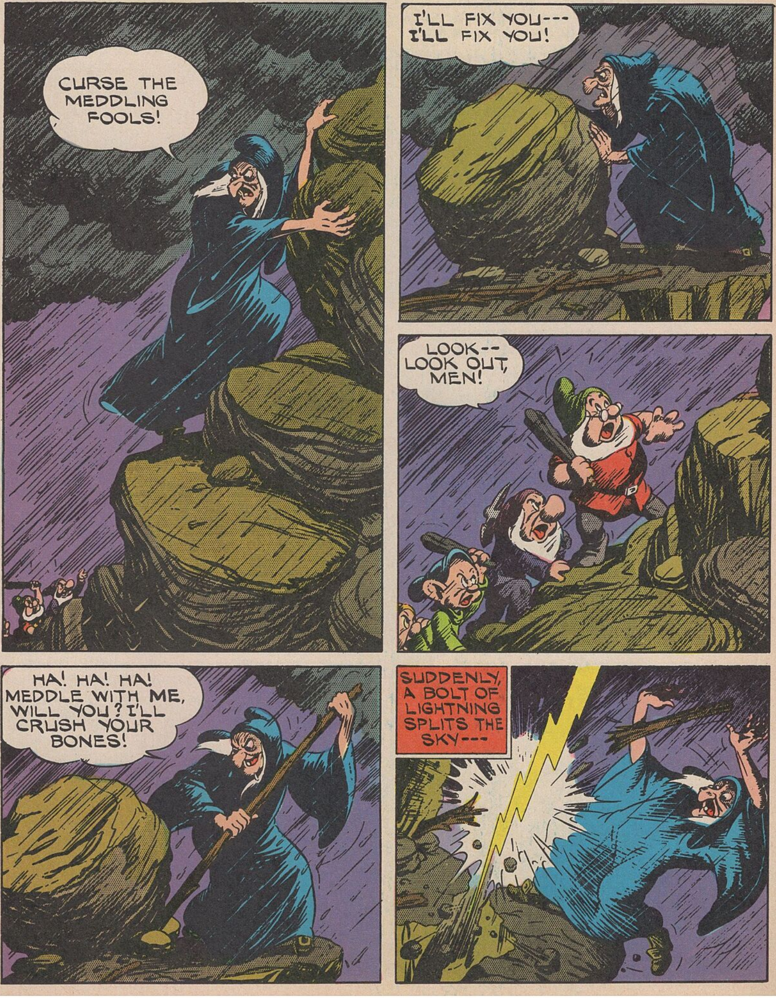

THE QUEEN! MEBBE SHE'S GOT SNOW WHITE!
THAT'S IT! THEY'RE TRYIN' TO TELL US!


TO TH' RESCUE, MEN! NO TIME TO LOSE!

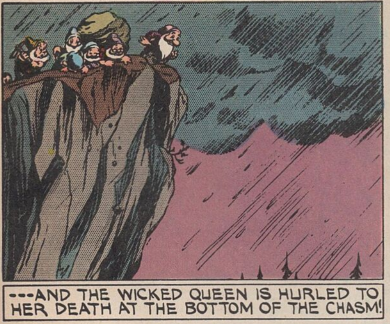
THE SEVEN DWARFS

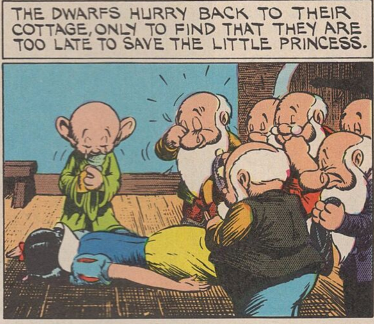

I'M ALL RIGHT, DEARIE! NOW DO TRY ONE OF MY APPLES! SEE WHAT DELICIOUS PIES THEY'LL MAKE!
THAT'S IT, PET---TAKE A **BIG** BITE!
OH! I FEEL SO---- OH-H!
HEH! HEH! HER BREATH IS STILLED---HER BLOOD CONGEALED! HEH-HEH-HEH!
HER EVIL PURPOSE ACCOMPLISHED, THE WITCH-QUEEN HURRIES THROUGH THE FOREST, ANXIOUS TO RESUME HER NATURAL FORM.
THE **WITCH**! THERE SHE GOES!
AFTER HER, MEN!
AS THE WITCH FLEES INTO THE MOUNTAINS, A STORM COMES UP.

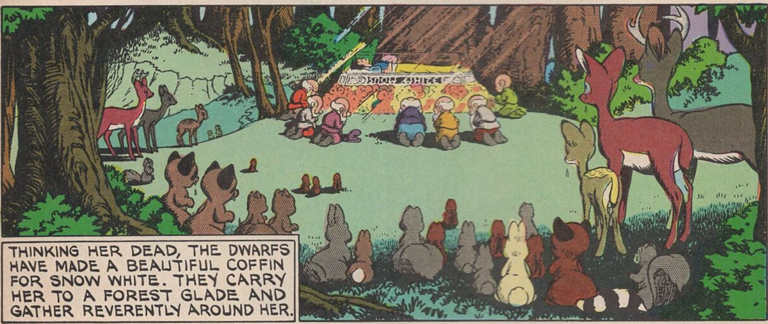
SNOW WHITE AND

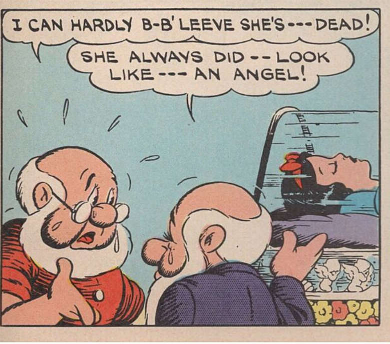

CURSE THE MEDDLING FOOLS!
I'LL FIX YOU--- I'LL FIX YOU!
LOOK-- LOOK OUT, MEN!
HA! HA! HA! MEDDLE WITH ME, WILL YOU? I'LL CRUSH YOUR BONES!
SUDDENLY, A BOLT OF LIGHTNING SPLITS THE SKY---

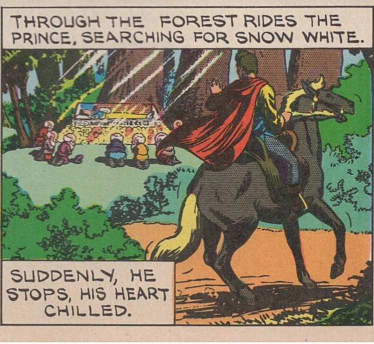
THE SEVEN DWARFS


---AND THE WICKED QUEEN IS HURLED TO HER DEATH AT THE BOTTOM OF THE CHASM!


THE DWARFS HURRY BACK TO THEIR COTTAGE, ONLY TO FIND THAT THEY ARE TOO LATE TO SAVE THE LITTLE PRINCESS.


THINKING HER DEAD, THE DWARFS HAVE MADE A BEAUTIFUL COFFIN FOR SNOW WHITE. THEY CARRY HER TO A FOREST GLADE AND GATHER REVERENTLY AROUND HER.


I CAN HARDLY B-B'LEEVE SHE'S---DEAD!
SHE ALWAYS DID--LOOK LIKE---AN ANGEL!


THROUGH THE FOREST RIDES THE PRINCE, SEARCHING FOR SNOW WHITE.
SUDDENLY, HE STOPS, HIS HEART CHILLED.

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Barks' stories are charming, adventurous, suspenseful, witty, memorable, and—best of all—funny. His work is printed and reprinted in comics all over the world, his stories are studied in universities, and the expressiveness he achieved in his artwork is the goal aspiring Disney comic book artists strive for.

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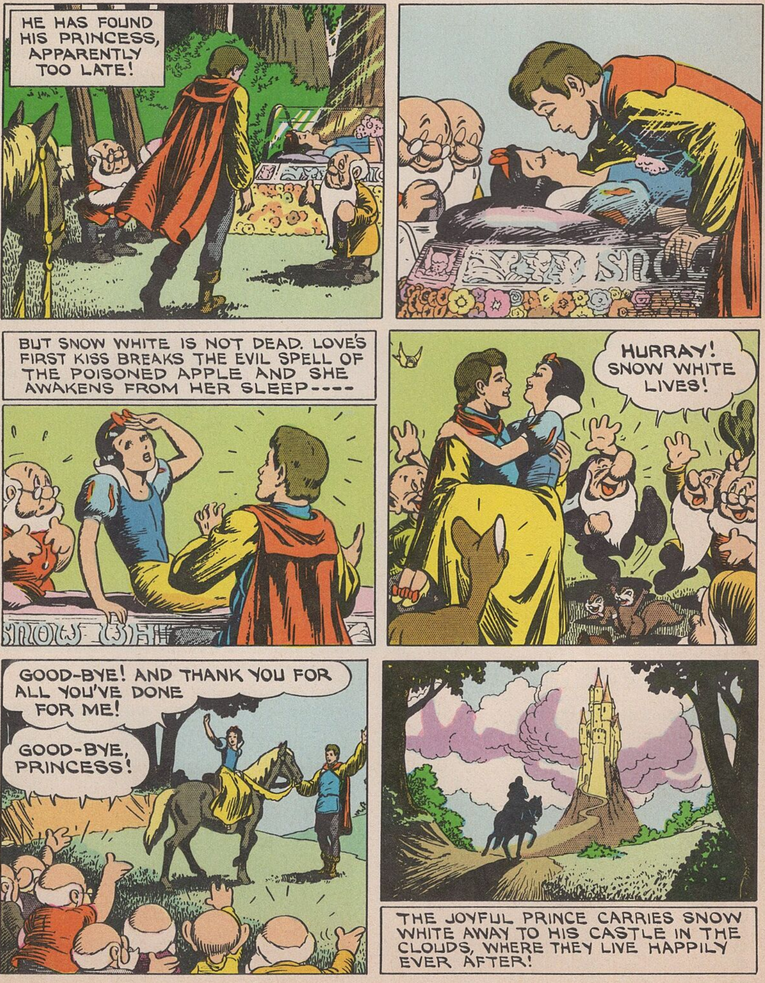
SNOW WHITE


HE HAS FOUND HIS PRINCESS, APPARENTLY TOO LATE!
SNOW
BUT SNOW WHITE IS NOT DEAD. LOVE'S FIRST KISS BREAKS THE EVIL SPELL OF THE POISONED APPLE AND SHE AWAKENS FROM HER SLEEP----
SNOW WH
HURRAY! SNOW WHITE LIVES!
GOOD-BYE! AND THANK YOU FOR ALL YOU'VE DONE FOR ME!
GOOD-BYE, PRINCESS!
THE JOYFUL PRINCE CARRIES SNOW WHITE AWAY TO HIS CASTLE IN THE CLOUDS, WHERE THEY LIVE HAPPILY EVER AFTER!

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